# MUSIC IN OUR YOUNG FOLKS, 1865-1873

By

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by

Mary Elaine Yontz

To my husband Jack Randall Fisher II,

to my mother Marguerite S. Yontz and in memory of my father Harry Edward Yontz,

and in memory of Ruth M. Baldwin

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Abstract of Dissertation Presented to the Graduate School
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MUSIC IN OUR YOUNG FOLKS, 1865-1873

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The goals of this study are to identify, describe, and analyze the music in Our Young Folks: an Illustrated Magazine for Boys and Girls and to use the descriptions and analyses to draw conclusions about nineteenth-century American musical activities and beliefs. Each issue has been searched for printed music. The music has been indexed by composer, arranger, and poet. The characteristics of the music have been recorded and categorized. This music has been compared to printed music found in adult general-interest magazines of the same time period, as described in Julia Eklund Koza's study "Music and References to Music in Godey's Lady's Book 1830-1877" and in the research of Bonny H. Miller.

Fifty-one pieces of printed music were discovered. The music is stylistically similar to the music studied by Koza and Miller in many characteristics, including form, meter, tempo, key, and use of dynamics. The percentage of composers who can be assuredly identified as women is lower, 5.9% in Our Young Folks compared to

10.7% in Godey's Lady's Book, and nearly 10% in Miller's research. The percentage of lyricists who are obviously female is considerably larger in Our Young Folks than in Godey's Lady's Book, 79.3% in Our Young Folks and 11.1% in Godey's Lady's Book

Pioneering music educator Julius Eichberg (1824-1893) was directly responsible for over one-fourth of the music published in the magazine as either composer or arranger. The magazine published some pieces by composers who are renowned today, including Mozart, Beethoven, and Schumann.

Themes used in the vocal and programmatic instrumental music in Our Young Folks most frequently concern nature and the out-of-doors. This attention to the out-of-doors is also reflected in the numerous articles about nature which appear in children's magazines of the period. The interest in nature topics may reflect nostalgia for the rural lifestyle which was disappearing in that era of widespread urbanization.

The inclusion in the printed music of piano writing which is moderately difficult to execute and of part-songs which exploit adult vocal ranges provides evidence that parents and children performed music together in the middle- and upper-class homes of nineteenth-century America.

## CHAPTER 1
## INTRODUCTION

### Statement of the Problem

The goals of this study are to identify, describe, and analyze the music in Our Young Folks: an Illustrated Magazine for Boys and Girls and to use the descriptions and analyses to draw conclusions about nineteenth-century American musical activities and beliefs. Each issue has been searched for printed music. The music has been indexed by composer, arranger, and poet. The characteristics of the music have been recorded and categorized. The purposes of this research are to analyze the characteristics of the printed music in order to identify stylistic characteristics and to reach conclusions about nineteenth-century musical life in the United States based on the types of music found in the magazine. This music has been compared to printed music found in adult general-interest magazines of the same time period, as described in Julia Eklund Koza's study "Music and References to Music in Godey's Lady's Book 1830-1877"[1] and in the research of Bonny H. Miller.[2]

[1] Julia Eklund Koza, "Music and References to Music in Godey's Lady's Book, 1830-77 (Ph.D. dissertation, University of Minnesota, 1988).
[2] Bonny H. Miller, "Ladies' Companion, Ladies' Canon? Women Composers in American Magazines from Godey's to the Ladies Home Journal," in Cecilia Reclaimed: Feminist Perspectives on Gender and Music (Urbana: University of Illinois Press, 1994), p. 156-182.

## Need for the Study

Nineteenth-century periodicals provide a treasure trove of primary source material which has been underutilized by scholars in music history. This is particularly true for children's periodicals. Koza and Miller have studied the music-related contents of magazines for adults, particularly Godey's Lady's Book. But no similar studies using a children's periodical have been identified. According to Kelly,[3] the scholarly study of children's literature dates only from the 1960s and the examination of children's periodicals has been particularly neglected. The use of children's magazines as research material is a "new frontier" in many disciplines, including music history.

Adults strive to instill their most cherished beliefs and values in their children. The adults who create magazines for children reveal their own attitudes through choices of content. As Kelly has written,"...children's literature is significant and illuminating for the cultural historian because it constitutes one important way in which the adult community deliberately and self-consciously seeks to explain, interpret, and justify that body of beliefs, values, attitudes, and practices which, taken together, define in large measure a culture... ."[4] Children's periodicals offer valuable first-hand evidence of the belief systems of the contemporary society; therefore, they deserve careful examination and analysis.

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[3] R. Gordon Kelly, "Introduction," in Children's Periodicals of the United States (Westport, Conn.: Greenwood Press, 1974), p. x-xvi.
[4] R. Gordon Kelly, Mother Was a Lady (Westport, Conn.: Greenwood Press, 1974), p. xiii-xiv.

The contents of magazines are especially relevant to the study of life in nineteenth-century America. As one of the chief vehicles for recreation within the home in the era before broadcasting, magazines enjoyed wide circulation and consistent attention from their subscribers. With no radio, television, movies, or World Wide Web sites to provide instruction and entertainment to young people at home, magazines played a much larger role in the lives of their readers than subsequently came to be the case. The magazines of the period, therefore, are a chief source of information about nineteenth-century activities and beliefs. Lyon's 1942 assessment of the relative importance of magazines in the lives of the children of late nineteenth-century America is equally valid today:

> The period from 1865 to 1899 is, in the opinion of the writer, the most important period in the entire history of children's magazines because they reached their greatest point of excellence and popularity at a time when they did not have to compete with the many other kinds of entertainment now open to children. They played a far more important role in the lives of their readers than magazines before or since have been able to do.[5]

Study of the contents of popular nineteenth-century periodicals provides a distinctive and valuable view of the attitudes and attributes of the people who created the publications and the people who purchased and used them.

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[5] Betty Longenecker Lyon, "A History of Children's Secular Magazines Published in the United States from 1789 to 1899" (Ph.D. dissertation, Johns Hopkins University, 1942), p. 270.

The author of the present study began with the following hypotheses:

1) The printed music in Our Young Folks will be stylistically similar to printed music in contemporary general-interest magazines for adults.

2) Composers of printed music will include Mozart, Beethoven, and Schumann.

3) The characteristics of the music found in Our Young Folks will provide evidence for drawing conclusions about musical activities and beliefs in nineteenth-century America.

**Description of the Study**

Our Young Folks was issued monthly from January 1865 through December 1873. All published issues of the magazine are housed in the Baldwin Library of Historical Children's Literature at the University of Florida. From the several nineteenth-century periodicals available for review in the Baldwin Library, Our Young Folks was chosen for several reasons. Called "the first modern juvenile periodical" by Lyon,[6] it is one of the most significant titles in the genre. Because its publication dates coincide with the dates covered in Koza's study, a valid comparison to this previous research is possible. Friedberg's published synopsis of the content of the magazine indicates significant musical content.[7] The number of issues is such that the entire run of the magazine could be examined and a comprehensive analysis of the music published in the magazine could be offered within the scope of the present inquiry.

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[6] Lyon, p. 271.

[7] Joan Brest Friedberg, "Our Young Folks: An Illustrated Magazine," in Children's Periodicals of the United States, edited by R. Gordon Kelly (Westport, Conn.: Greenwood Press, 1984), p. 332.

Each issue was examined, and the printed music was located. The issues are bound in annual volumes which are numbered I through IX.. Each volume is paginated continuously. The printed music has been identified by volume number, year, month, and page number, using Arabic numerals.

The stylistic characteristics of the printed music have been recorded in a computer database using Microsoft Works software. Instrumentation and the gender identities of composers, arrangers, and lyricists have been of primary interest. Keys and meter signatures, the form of both music and text, and the length in measures of each piece have been noted. For strophic songs, the number of verses was recorded. In the case of vocal music, the topic of the text was included. The presence or absence of piano introductions, interludes, and postludes was identified for vocal works with piano accompaniments. For programmatic instrumental music, the topic of the program was recorded. Tempo considerations included the beginning tempo, the presence of internal tempo changes, and the type of tempo indications used. Characteristics of dynamic levels include the presence or absence of an opening dynamic marking, presence or absence of internal dynamic changes, and the dynamic indicators used. The range of both vocal and instrumental parts has been recorded. The stylistic characteristics were then analyzed to identify representative traits.

Difficulty of the piano writing has also been analyzed. The system used to determine levels of difficulty is the approach used by Maurice Hinson in his Guide to the

Pianist's Repertoire, Second Edition.[8] Hinson uses four levels: Easy, Intermediate, Moderately Difficult, and Difficult. In the introduction to the Guide, he offers several standard works as examples of each level. For the present study, the following piano works were used to provide examples of the various levels for comparison:

Easy: J.S. Bach's "Minuet in G" from Anna Magdelena Notebook
Schumann's "Melodie," number 1 from Album für die Jugend

Intermediate: Mendelssohn's Sechs Kinderstücke, number 1

Moderately Difficult: Mozart's Sonatas KV 189d and 189e
J.S. Bach's "Allemande" from French Suite I

Difficult: Beethoven's Sonate op. 57
J.S. Bach's Ouverture from Partita no. IV

The findings of this study have been compared to the results of Koza's and Miller's research on printed music in Godey's Lady's Book and other contemporary general-interest periodicals for adults. The similarities and differences found have been analyzed and discussed. Pedagogical implications and directions for future research have been identified.

## A Review of Related Literature

Areas of study which have relevance for the current project include the political and social conditions of the United States in the mid-nineteenth century; the histories of American music and music education for the same period; the history of Our Young

[8] Maurice Hinson, Guide to the Pianist's Repertoire, Second Edition (Bloomington: Indiana University Press, 1987), p. xv-xvi.

Folks and contemporary magazines, particularly those aimed at children; and the use of nineteenth-century periodicals as research materials.

Our Young Folks shared the stage with the American Civil War and the period of Westward expansion. The Civil War ended five months after Our Young Folks began publication, and the influence of the War is seen in all volumes of the magazine. Among the abundant sources on the United States during the Civil War and immediately thereafter, the works of Bruce Catton are particularly useful.[9] Catton identifies the dissolution of the nation's ability to compromise over the slavery issue as a manifestation of the dislocation of living in an era in which all fundamentals of social and economic life were changing radically. Historians Frederick Jackson Turner[10] and Ray Allen Billington[11] have studied the effect of the frontier on American life and character. The vast American continent presented a situation in which land was plentiful and people relatively few. This was a sharp contrast to many parts of Western Europe, where humans were plentiful and uninhabited land rare. This made the United States a completely different environment from Europe. The resulting adjustments in immigrants' lives and attitudes produced a distinctive American character, identified by such traits as mobility, wastefulness, experimentation, materialism, and hard work.[12] All these scholars agree the mid-nineteenth century was a time of fundamental change in the

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[9] Bruce Catton, The Centennial History of the Civil War (Arden City, N.Y.: Doubleday, 1961-65); The Civil War (Boston: Houghton Mifflin, 1960).
[10] Frederick Jackson Turner, The Frontier in American History (New York: Holt, Rinehart, and Winston, 1962).
[11] Ray Allen Billington, America's Frontier Heritage (New York: Holt, Rinehart and Winston, 1966).
[12] Billington, p. 3.

lives of Americans, as is the late twentieth century. This similarity offers an explanation for the value of nineteenth-century studies in advancing our understanding of the present.

Among the scholarship in American music history, the works of Wiley Hitchcock and Edith Borroff are of particular interest. Hitchcock's Music in the United States[13] discusses cultivated and vernacular traditions of the nineteenth century. Hitchcock also describes the ubiquity of pianos in the nineteenth-century American home. The effect of the piano on American music is discussed in detail in Loesser's Men, Women and Pianos.[14] Borroff covers all styles of music in social context; her timeline which relates events in music, related arts, and the nation's political, economic, and social history is especially helpful.[15]

The history of American music education is relevant, particularly because Our Young Folks was published in Boston, where music was first included in the curriculum of an American public school system in 1838. Comprehensive histories include Edward Bailey Birge's classic History of Public School Music in the United States,[16] as well as the more recent A History of Music Education in the United States by James A. Keene[17] and A History of American Music Education by Michael L. Mark and Charles L. Gary.[18] The introduction of music into Boston's public schools and the career of Lowell Mason

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[13] H. Wiley Hitchcock, Music in the United States: a Historical Introduction (Englewood Cliffs, N.J.: Prentice Hall, 1988).
[14] Arthur Loesser, Men, Women, and Pianos: A Social History (New York: Simon and Schuster, 1954).
[15] Edith Borroff, Music Melting Round: A History of Music in the United States (New York: Ardsley House, 1995).
[16] Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson, 1928).
[17] James A. Keene, A History of Music Education in the United States (Hanover: University Press of New England, 1982).
[18] Michael L. Mark and Charles L. Gary, A History of American Music Education (New York: Schirmer, 1992).

have been chronicled by scholars including David Z. Kushner,[19] Carol Pemberton,[20] and Arthur Rich.[21] Of special interest are Mason's justifications for teaching music in schools, which include the beneficial effects of music on religious devotion, physical health, and cohesive family life.[22] Sondra Wieland Howe has contributed to the study of Boston's school music program in the years after Lowell Mason.[23] She has also done preliminary research on Julius Eichberg, another pioneer music educator of nineteenth-century Boston who was a significant contributor of printed music to Our Young Folks.[24]

Crucial work in the history of American children's periodicals has been done by R. Gordon Kelly. Kelly edited Children's Periodicals of the United States, for which he authored a review of scholarship on American children's periodicals[25] and a succinct history of the development of children's magazines in the United States.[26] Friedberg's article in the Kelly volume discusses Our Young Folks in some detail.[27] Although she includes an analysis of the periodical's treatment of such subjects as the Civil War,

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[19] David Z. Kushner, "The 'Masonic' Influence on 19th-Century American Music Education," Journal of Musicological Research 4 (1983), 443-454.
[20] Carol A. Pemberton, Lowell Mason: His Life and Work (Ann Arbor: UMI Research Press, 1985); Lowell Mason: A Bio-Bibliography (New York: Greenwood Press, 1988).
[21] Arthur Lowndes Rich, Lowell Mason: The Father of Singing Among the Children (Chapel Hill: University of North Carolina Press, 1946).
[22] Lowell Mason, "Manual of the Boston Academy of Music," in Source Readings in Music History, edited by Michael L. Mark (New York: Schirmer, 1982), p. 127-132.
[23] Sondra Wieland Howe, "Music Teaching in the Boston Public Schools, 1864-1879," Journal of Research in Music Education 40 (1992), 316-328.
[24] Sondra Wieland Howe, "Julius Eichberg: String and Vocal Instruction in Nineteenth-Century Boston," Journal of Research in Music Education 44 (1996), 147-159.
[25] R. Gordon Kelly, "Preface," in Children's Periodicals of the United States, edited by R. Gordon Kelly (Westport, Conn.: Greenwood Press, 1984), p. ix-xvi.
[26] R. Gordon Kelly, "Introduction," in Children's Periodicals of the United States, edited by R. Gordon Kelly (Westport, Conn.: Greenwood Press, 1984), p. xix-xxix.
[27] Friedberg, p. 329-341.

blacks, native Americans, and Jews, Friedberg mentions the arts only briefly. She does point out that the magazine included printed music by Mozart, Beethoven, Schumann, and others.[28] Kelly's Mother Was a Lady: Self and Society in Selected American Children's Periodicals, 1865-1890[29] examines cultural transmission of values through the fiction in popular nineteenth-century children's magazines, including Our Young Folks. Frank Luther Mott's classic multi-volume study A History of American Magazines[30] includes valuable background information but no substantive discussion of Our Young Folks. Smith and Price[31] and Tebbel and Zuckerman[32] have contributed useful, more recent analyses of the socio-historical development of American magazines. Betty Longenecker Lyon's 1942 dissertation "A History of Children's Secular Magazines Published in the United States from 1789 to 1899"[33] offers a most useful developmental analysis of American children's periodicals and a description of Our Young Folks.

No other examinations of the musical content of nineteenth-century children's magazines have been identified. A small number of scholars have conducted such studies of adult magazines. Julia Eklund Koza[34] indexed and analyzed the sheet music, nonfiction references, and selected fictional references to music in the issues of Godey's

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[28] Friedberg, p. 332.
[29] R. Gordon Kelly, Mother Was a Lady (Westport, Conn : Greenwood Press, 1974).
[30] Frank Luther Mott, A History of American Magazines (Cambridge, Mass.: Harvard University Press, 1938-1968).
[31] Susan Belasco Smith and Kenneth M. Price, "Introduction: Periodical Literature in Social and Historical Context," in Periodical Literature in Nineteenth-Century America, edited by Kenneth M. Price and Susan Belasco Smith (Charlottesville: University Press of Virginia, 1995), p. 3-16.
[32] John Tebbel and Mary Ellen Zuckerman, The Magazine in America 1741-1990 (New York: Oxford University Press, 1991).
[33] Betty Longenecker Lyon, "A History of Children's Secular Magazines Published in the United States from 1789 to 1899" (Ph.D. dissertation, Johns Hopkins University, 1942).
[34] Koza, 1988.

Lady's Book published between July 1830 and December 1877. The research of Bonny H. Miller focuses on sheet music in general-audience periodicals.[35] Joan Berman Mizrahi used two music journals and The Saturday Evening Post to study the perception of women as musicians and pianists in late nineteenth-century America.[36] Mary Herron Dupree likewise reviewed both musical and general-audience periodicals to identify major issues in art music during the 1920s.[37] A similarly small number of investigators have analyzed non-musical content of nineteenth-century juvenile periodicals. Joel Shrock's study of masculine imagines included both magazines and books as source materials.[38] Kenneth Klassen examined the treatment of nature in St. Nicholas Magazine.[39] Carolyn Karcher's article describes the history and content of The Juvenile Miscellany.[40]

A review of previous research indicates that children's magazine music has been overlooked as source material for research into nineteenth century American musical life. The study of children's magazine music provides a hitherto unexplored direction which should add to our knowledge of the era and open new avenues for further research.

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[35] Miller, 1994 and 1986.
[36] Joan Berman Mizrahi, "The American Image of Women as Musicians and Pianists, 1850-1900" (D.M.A. dissertation, University of Maryland, 1989).
[37] Mary Herron Dupree, "The Art Music of the United States during the 1920s: A Study of the Major Issues in Contemporary Periodical Sources" (Ph.D. dissertation, University of Colorado, 1980).
[38] Joel D. Shrock, "Images of Manliness: Respectable Manhood in Juvenile Popular Media, 1870-1929" (Ph.D. dissertation, Miami University, 1996).
[39] Kenneth Guy Klassen, "The School of Nature: An Annotated Index of Writings on Nature in St. Nicholas Magazine During the Editorship of Mary Mapes Dodge, 1873-1905" (Ph.D. dissertation, University of Kansas, 1989).
[40] Carolyn L. Karcher, "Lydia Maria Child and The Juvenile Miscellany: The Creation of an American Children's Literature," in Periodical Literature in Nineteenth-Century America, edited by Kenneth M. Price and Susan Belasco Smith (Charlottesville: University Press of Virginia, 1995), p. 90-114.

## CHAPTER 2
## A HISTORY OF OUR YOUNG FOLKS

### Magazines in Nineteenth-Century America

The discussion of general trends in nineteenth-century magazine publishing in the United States is drawn from Tebbel and Zuckerman[1] and Smith and Price,[2] except as otherwise noted. Comments on the history of children's magazine publishing come largely from Lyon.[3]

The Postal Act of 1794, which permitted distribution of magazines via the United States mail, set the stage for an explosion of magazine publishing in the following century. The number of American magazines in circulation grew from 100 in 1825 to 600 in 1850, from 700 in 1865 to 1200 in 1870 and 3300 in 1885. In the 1830s, a number of factors converged to make periodicals easier to produce: technological advances in papermaking and printing; less expensive postage; the availability of rail distribution; increased literacy due to the development of common schools; and a healthy economy which provided increased leisure time and a corresponding need for entertainment in the home. Civil-War soldiers who had used books and magazines to fight boredom in camp,

[1] John Tebbel and Mary Ellen Zuckerman, The Magazine in America 1741-1990 (New York: Oxford University Press, 1991).
[2] Susan Belasco Smith and Kenneth M. Price, "Introduction: Periodical Literature in Social and Historical Context," in Periodical Literature in Nineteenth-Century America, edited by Kenneth M. Price and Susan Belasco Smith (Charlottesville: University Press of Virginia, 1995), p. 3-16.
[3] Betty Longenecker Lyon, "A History of Children's Secular Magazines Published in the United States from 1789 to 1899" (Ph.D. dissertation, Johns Hopkins University, 1942).

along with the rise of public libraries, contributed to the development of a culture in which reading was a habit. The practice of reading aloud informally for family and friends helped make magazines a main source of entertainment in the home. The rise of a robust market for periodicals made it possible to earn a living through writing in the United States, and virtually all of America's prominent nineteenth-century authors contributed to journals, magazines, or newspapers during their careers. Magazines were used to promote books, and this attention was needed to make a book successful financially. Typically magazines were funded through subscriptions rather than advertising until the 1890s. The premiums offered to new and renewing subscribers included books, clothes, tools, and pianos.

Children's magazines shared in this "boom time" for American periodicals. The first children's magazine published in the United States was The Children's Magazine, begun in 1789 by the Hudson and Goodwin firm of Hartford. This and the other magazines produced for children prior to 1826 appeared irregularly and had short life spans. Lyon[4] identifies the first successful juvenile magazine as The Juvenile Miscellany, published in Boston from 1826 until 1834 and edited by Lydia Child. The year 1827 saw the advent of The Youth's Companion, a milestone in children's magazine publishing which would run for one hundred and two years.

Children's magazines before 1900 were typically addressed to both girls and boys. Betty Lyon has identified three stylistic stages in the history of American children's

[4] Betty Longenecker Lyon, "A History of Children's Secular Magazines Published in the United States from 1789 to 1899" (Ph.D. dissertation, Johns Hopkins University, 1942), p. 9.

periodicals of the nineteenth century. She called the period from 1789 to 1839 "The First Fifty Years," 1840-1865 "The Transition Years," and 1865-1899 "The Progressive Years."[5] From 1789 through the end of the 1830s, religious, educational, and reform messages dominated the content. Reform literature was intended to encourage the readers' support for social-change movements such as temperance and abolitionism. From 1840 through the end of the Civil War, educational content was dominant. From 1865 until 1900, the focus in secular magazines became entertainment, and the finest magazines published the work of the era's best writers and illustrators. Lyon emphasizes the role that the possibility of publication in children's magazines played in the development of authors, and thus in the development of literature for all ages:

> Many authors who became well known later as writers for children and adults were encouraged in the beginning by some discerning editor of a child's magazine who accepted and printed their first contributions. This was true of such writers as Frank Stockton, C.A. Stephens, Jack London, Richard Harding Davis, Ring Lardner, Horatio Alger, Jr., and many others.[6]

The decade after the Civil War, when Our Young Folks was published, has been identified by Kelly as " ... perhaps the richest [decade] in the history of American children's periodicals."[7] Urbanization contributed to a growing base of readers; the move from farm to city created a life in which children had more leisure time which could be spent reading. The development of children's magazines was stronger in the United

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[5] Lyon, p. 7.
[6] Lyon, p. 1.
[7] R. Gordon Kelly, "Preface," in Children's Periodicals of the United States (Westport, Conn.: Greenwood Press, 1984), p. xxii.

States than in any other nation. Moralism was replaced by content which was more appealing to children, and secular magazines gained new prominence. The Youth's Companion had the largest circulation, and St. Nicholas is widely regarded as the most distinguished children's magazine of the period. Kelly reports that under the editorship of Mary Mapes Dodge St. Nicholas became the " ... preeminent American children's periodical, a judgment that lapse of time has only enhanced."[8]

## Our Young Folks

The description of Our Young Folks which follows is taken from Friedberg[9] and Lyon,[10] except as otherwise noted.

Our Young Folks ushered in a new era in American children's periodicals. Lyon found the magazine to be " . . . so thoroughly modern in spirit"[11] that she chose the date of its founding as the beginning point of her third period in the stylistic history of children's magazines in the United States.

Our Young Folks: an Illustrated Magazine for Boys and Girls was issued monthly, beginning in January of 1865 and ending with the December issue of 1873. It was established in Boston by the publishing firm of Ticknor and Fields, which also published The Atlantic Monthly. The magazine was a 64-page octavo with an orange cover and colored title page. The subscription price was $1.50 per year until 1869, when

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[8] Ibid.
[9] Joan Brest Friedberg, "Our Young Folks: An Illustrated Magazine," in Children's Periodicals of the United States, edited by R. Gordon Kelly (Westport, Conn.: Greenwood Press, 1984), p. 329-341.
[10] Betty Longenecker Lyon, "A History of Children's Secular Magazines Published in the United States from 1789 to 1899" (Ph.D. dissertation, Johns Hopkins University, 1942), p. 271-276.
[11] Lyon, p. 242.

it was raised to $2.00. This same year the publisher changed from Ticknor and Fields to Fields, Osgood and Company. The magazine reported a circulation of 50,000 at the end of 1867 and 76,543 in 1869.

Content included serial and non-serial fiction, non-fiction articles, poetry and woodcut illustrations. "Round the Evening Lamp" and "Our Letter Box" were featured departments in all issues. "Round the Evening Lamp" featured charades, puzzles, rebuses, music, plays, and pantomimes. "Our Letter Box" printed letters from readers and the editors' replies. A new department was established in 1870, "Our Young Contributors," which offered stories, poems, and music composed by readers. "Our Young Contributors" launched the writing career of C.A. Stephens, who went on to write frequently for Our Young Folks, The Youth's Companion, St. Nicholas, and other magazines of the time. Another youthful contributor who became an adult writer was Eudora Stone Bumstead. Our Young Folks was born in the final year of the American Civil War, and the nation's preoccupation and pain are reflected in numerous pro-Union and anti-slavery articles and stories.

The original editors of Our Young Folks were John Townsend Trowbridge, Gail Hamilton (pseudonym of Mary Abigail Dodge), and Lucy Larcom. Hamilton left the magazine in 1868. As was typical of secular children's periodicals of the era, the editors' goal was to provide " ... entertainment and attractive instruction."[12] They published the work of the excellent authors and illustrators of the time. Distinguished writers who

[12] Quoted in John Morton Blum, "Introduction," in Yesterday's Children (Boston: Houghton Mifflin, 1959), p. xiv.

contributed short stories, articles, or poetry included Harriet Beecher Stowe, Thomas Bailey Aldrich, Louisa May Alcott, Edward Lear, James Russell Lowell, Mayne Reid, Charles Dickens, Lucretia P. Hale, John Greenleaf Whittier, and Henry Wadsworth Longfellow. Longfellow's "Christmas Bells," Aldrich's "The Story of a Bad Boy," Lear's "The Owl and the Pussycat," and Hale's "The Peterkin Papers" were first published in Our Young Folks. The three editors also wrote for the magazine. Trowbridge's numerous contributions included serials which were later published as books, such as his "Jack Hazard" series. The commitment to quality extended beyond the writing of prose and poetry. For example, Winslow Homer is among the illustrators and Mozart, Beethoven, and Schumann among the composers represented in the pages of the magazine.

Most readers were between 10 and 18 years of age. Correspondence in "Our Letter Box" shows that children were reading the magazine in New England, the Eastern Seaboard states, Indiana, Illinois, Kansas, Missouri, Iowa, Kentucky, Alabama, Colorado, California, Canada, and abroad. The typical subscriber family was middle- or upper-middle class, well-educated by the standards of the era, and Protestant.

One young reader who was destined to achieve world renown as an adult was Theodore Roosevelt. In his autobiography, Roosevelt wrote,

> As a small boy I had Our Young Folks, which I then firmly believed to be the very best magazine in the world – a belief, I may add, which I have kept to this day unchanged, for I seriously doubt if any magazine for old or young has ever surpassed it. Both my wife and I have the bound volumes of Our Young Folks which we preserved from our youth.

> . . . my beloved Our Young Folks . . . taught me much more than any of my text-books.[13]

Roosevelt biographer Carleton Putnam also emphasized the importance of the magazine to the future President:

> More than casual reference must be made to the influence upon Theodore during these first ten years of a magazine called Our Young Folks. . . . Reviewing the issues of the later sixties, one finds in Our Young Folks a high percentage of articles and stories on natural history, outdoor life, manly enterprise, and womanly virtue. They were invariably written to convey a moral, but they gained and held the attention by every wholesome device appealing to the young. . . . Any child who loved and followed the cast in Our Young Folks absorbed enough sturdy principles, kindheartedness, and natural lore to last a lifetime.[14]

Our Young Folks ceased publication at the end of 1873 and was absorbed by St. Nicholas in 1874. Kelly reports that as a result of financial problems, the magazine was sold to Scribner and Company, which began publishing St. Nicholas in November of 1873.[15] Lyon speculates that the heavy losses which Fields, Osgood and Company sustained in the great Boston fire of 1872 may have been a contributing factor in their decision to sell the still-successful magazine.[16]

Our Young Folks made a significant contribution to the history of American children's magazines. Lyon chose 1865 as the beginning year for her third stylistic period

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[13] Theodore Roosevelt, An Autobiography (New York: Macmillan, 1913), p. 17, 27.
[14] Carleton Putnam, Theodore Roosevelt: the Formative Years 1858-1886 (New York: Charles Scribner's Sons, 1958), p. 28-29.
[15] Kelly, "Preface," in Children's Periodicals, p. xxii.
[16] Lyon, p. 276.

in the history of children's secular magazines in the United States specifically because Our Young Folks began publication in that year. She reports that Our Young Folks shows ". . . distinct advances over magazines of the previous period."[17] Through its success as one of the first nationally-distributed, high-quality periodicals of the post-War era, it helped to establish the place of the secular magazine which aimed to educate through entertainment. In addition, Our Young Folks' influence on St. Nicholas, the acknowledged jewel of the genre, was considerable. The circulation list of Our Young Folks was sold to Scribner along with the magazine, and these names helped St. Nicholas to quickly establish a circulation of 70,000.[18] The absorption also enabled St. Nicholas to acquire new writers, including Our Young Folks editor John Townsend Trowbridge. Trowbridge joined St. Nicholas as a staff member and leading contributor, thus making the editorial philosophy of the predecessor a vital factor in the development of the young magazine. Friedberg summarized Our Young Folks' influence as follows:

> "Our Young Folks achieved a standard that makes it a worthy associate of St. Nicholas ... . It offered to its readers entertainment, instruction, and inspiration; expecting much of them in attention and performance, it rewarded them by believing them capable of responding to the best the editors could publish."[19]

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[17] Lyon, p. 7.
[18] Fred Erisman, "St. Nicholas," in R. Gordon Kelly, Children's Periodicals of the United States (Westport, Conn.: Greenwood Press, 1984), p. 378.
[19] Friedberg, p. 339.

## CHAPTER 3
## A SYNOPSIS DESCRIPTION OF THE MUSIC IN OUR YOUNG FOLKS

The following description of the music in Our Young Folks is based on inspection of the printed music, analysis of the database of characteristics found in Appendix I, and on the database reports, printed in Appendix II.

Fifty-one complete musical works were published in the magazine. The appearance of printed music is strikingly irregular.

| Volume/Year | Number of Musical Works |
|---|---|
| 1/1865 | 0 |
| 2/1866 | 3 |
| 3/1867 | 12 |
| 4/1868 | 21 |
| 5/1869 | 7 |
| 6/1870 | 0 |
| 7/1871 | 1 |
| 8/1872 | 4 |
| 9/1873 | 3 |

Two of the musical works (4%) are hymns, 22 (43%) are works for piano solo, and 27 (53%) are pieces for voice and piano. The hymns are settings suitable for group singing with keyboard accompaniment. All pieces which are purely instrumental are for piano solo.

The average length in measures is 41.24. The minimum length in measures is 8 and the maximum 183. Thirty-one of the pieces, 60.7% of the total, are organized in a consistent four-measure phrase pattern.

Among the pieces for voice and piano, the most commonly used form is strophic (74%). Verse/refrain form also appears (26%). Number of verses ranges from 2 to 7, with 3 verses being predominant. For the piano works, ABA form is predominant (68%). Two piano pieces are in AB form, two are rondos, and two are through-composed.

Of the 22 pieces which are purely instrumental, 12 (54.6%) have programmatic titles. Half of these programmatic titles deal with the out-of-doors. Four are meant to describe outdoor activities such as farming, boating, and hunting, and two evoke natural settings. Other programs include gypsies, religion, and soldiering.

Of the 29 pieces which include lyrics, the preponderance, 76%, have words which deal with the out-of-doors. Sixteen discuss the natural world, including changes of seasons, animals, and natural features such as the moon. Six more concern activities which happen out-of-doors, including farm chores, boating, and skating. Three of the vocal pieces are holiday songs, and only three are set in the home.

Nineteen named composers are represented among these pieces. Three piano works by Robert Schumann and three by Wolfgang Amadeus Mozart were published in volume four. This volume also includes one piano piece each by Ludwig van Beethoven, J. N. Hummel (Johann Nepomuk Hummel, 1778-1837), F. Kuhlau (Friedrich Kuhlau, 1786-1832), and Diabelli (probably Antonio Diabelli, 1781-1858). J. R. Thomas (perhaps John Rogers Thomas, 1830-1896) contributed eleven compositions for voice

and piano to volume three. Other composers whose work appears in the magazine more than once include F. Boott (Francis Boott, 1813-1904), T. Crampton, H. M. T., and Julius Eichberg (1824-1893). Three of the compositions, 5.9%, were definitely written by women. Four other works, 7.8%, are signed with initials and could have been written by women. Two composers of piano pieces were readers of the magazine. Mary A. Leland, who composed "May Polka," was a ten-year-old reader. Fourteen-year-old Sophie Olivier composed "Apple Blossom Waltz." Both reader-composed works appeared in volume nine.

Eight of the twenty-two instrumental works are arrangements. Julius Eichberg arranged seven of these from the piano works of Schumann, Mozart. Beethoven, Diabelli, and Kuhlau. The remaining arranged piece is a piano rendition by Alberti of a melody from Meyerbeer's opera *Les Huguenots*. All of the arrangements were done by men.

Julius Eichberg (1824-1892) had a large effect on the music in volume four of 1868, the volume in which music was published most frequently. Eichberg's six composed pieces and seven arrangements were all published in this volume. All these are piano works. The composed pieces are of Intermediate difficulty while the arrangements are Moderately Difficult.

A native of Germany, Eichberg was an active violinist and conductor in Boston from 1859. He was born in Düsseldorf to a musical family. His violin teachers included his own father, F.W. Eichler in Mainz, J. Fröhlich in Würzburg, and Julius Rietz in Düsseldorf. When Rietz arranged for Eichberg to play for Felix Mendelssohn, noted composer and educator of the day, Mendelssohn concluded that " . . . young Eichberg

joins to [sic] . . . a great deal of true expression, which will lead him, I doubt not, to become a great artist."[1] From 1843 until 1845, Eichberg attended the Brussels Royal Conservatory, from which he graduated with first prizes in violin playing and composition. His teachers there included Lambert Meerts and Charles-Auguste de Bériot in violin and François-Joseph Fétis in music theory. After graduation, Eichberg spent eleven years in Geneva, where he served as professor of violin at the Geneva Conservatory and directed music for an opera troupe and a church. He moved to the United States in 1857. Eichberg taught and performed in New York for two years, then moved to Boston.

Eichberg had an active and varied career in Boston as a composer, performer, and organizer of concerts. From 1859 until 1866, he directed the Boston Museum Concerts. For this series he composed operettas such as The Doctor of Alcantara, which was performed in Boston and elsewhere in the country for over twenty years. Eichberg performed regularly as a recital violinist in the 1860s. In 1862 he performed a series of concerts with Louis Moreau Gottschalk. The programs included compositions of both Gottschalk and Eichberg as well as Gottschalk accompanying Eichberg's performance of the Mendelssohn Violin Concerto and a Mozart sonata.

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[1] A. Eison, "Eichberg, Julius," in Dictionary of American Biography (New York: Charles Scribner's Sons, 1958), p. 58.

Eichberg's most lasting contribution was his work as a pioneering music educator. He founded one of the country's most distinguished conservatories, and he served as the first supervisor of music for a large urban public-school system.

Eichberg founded the Boston Conservatory of Music in 1867. One of the priorities of the new school, which remains in operation to the present day, was to make high-caliber instruction in music available to talented students with limited financial resources. Eichberg served as director of the conservatory in addition to teaching violin, composition, and harmony.

In that same year of 1867, Eichberg began teaching vocal music in Boston public schools. From 1870 until 1884 he supervised the music program in Boston's public schools, thus becoming the first supervisor of school music in a large American city. Eichberg authored numerous textbooks for classroom use, including The High School Music Reader.[2]

According to Judith Tick, the activities of Eichberg, who taught violin to both males and females and encouraged his female students to perform, were largely responsible for creating public acceptance of women as violinists. Recitals by Eichberg's female pupils generated a large amount of favorable publicity. In his prose writing for such periodicals as Town and Country, Eichberg encouraged the inclusion of women as players of all musical instruments, and the Boston Herald credited Eichberg with establishing the participation of girls as players of the violin. The Eichberg Ladies String

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[2] Julius Eichberg, The High School Music Reader for the Use of Mixed and Boys' High Schools (Boston: Ginn and Heath, 1876).

Quartette and the Eichberg String Orchestra gave concerts in New York and Boston in the 1880s.[3]

Ten named poets provided lyrics for the vocal sheet music in Our Young Folks. Emily Huntington Miller wrote the words for fifteen of the songs. Lucy Larcom, an editor of the magazine, penned the verses for four songs by F. Boott in volume five. A woman was the lyricist in twenty-three, or 79.3%, of the twenty-nine pieces which include words for singing. In another three cases, or 10.3%, the lyricist is either unnamed or signed only intials and could be female. Eudora M. Stone, who wrote the poetry for "The Chickadee" in volume nine, was a reader of the magazine.

Accompaniments to the vocal pieces are generally chordal. 77.8%, or twenty-one of the twenty-seven pieces for voice and piano, have piano introductions and postludes. One of the vocal pieces has a piano introduction but no postlude. None of the twenty-seven has a piano interlude. An instance of tone painting, where the piano imitates a bird, is found in the postlude of Thomas' "The Song of the Robin" in volume three. The introduction and accompaniment, with 6 / 8 phrases, create a barcarole effect in Thomas' "Boat Song," also in volume three.

In terms of the difficulty of the keyboard parts, thirty-three pieces (64.8%) are Intermediate and the remainder are Moderately Difficult.

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[3] Judith Tick, "Passed Away Is the Piano Girl: Changes in American Musical Life, 1870-1900," in Women Making Music, edited by Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986).

Ten different keys are used in the fifty-one pieces. The major keys of C, G, and F are most prevalent. A key with four flats or sharps appears only twice.

| Key | Number of Occurrences |
|---|---|
| C Major | 11 |
| G Major | 10 |
| D Major | 6 |
| A Major | 6 |
| E Major | 1 |
| Ab Major | 1 |
| Eb Major | 1 |
| Bb Major | 6 |
| F Major | 9 |
| A Minor | 3 |

Four pieces have modulations. In two of these, the modulation is from A Minor to A Major and back. In one, D major modulates to G Major and back. A third relation is used in one piece which modulates from A minor to F Major and back.

In regard to meter, time signatures of 2 / 4, 4 / 4 or Common Time, and 6 / 8 are most prevalent. The time signature changes in two pieces, in one from Common Time to 2 / 4 and in the other from Common Time to 3 / 4. The capitol C to indicate Common Time appears thirteen times, while 4 / 4 appears only once.

| Meter | Number of Occurrences | Percentage |
|---|---|---|
| 2 / 4 | 12 | 22.6 |
| 3 / 4 | 9 | 17.0 |
| 3 / 8 | 4 | 7.5 |
| 4 / 4 or C | 14 | 26.4 |
| 6 / 8 | 14 | 26.4 |

Forty-one of the fifty-one pieces have opening tempo markings. *Allegretto* is used most often, having sixteen occurrences or 39%.

| Tempo Marking | Number of Occurrences |
|---|---|
| Alla Marcia | 1 |
| Allegretto | 16 |
| Allegretto scherzando | 1 |
| Allegro | 1 |
| Allegro moderato | 2 |
| Allegro vivace | 1 |
| Andante | 2 |
| Andante cantabile | 1 |
| Andante gracioso | 1 |
| Andante moderato | 1 |
| Andantino | 2 |
| Lively | 2 |
| Merrily | 1 |
| Moderately fast | 1 |
| Moderately quick | 2 |
| Moderato | 2 |
| Moderato fragioso. | 1 |
| None | 10 |
| Not too fast | 1 |
| Quietly | 1 |
| Vivace con grazia. | 1 |

An opening dynamic marking appears in twenty-eight, or 54.9%, of the fifty-one pieces. *Piano* (*p*), the most prevalent opening dynamic, is used fifteen times (29.4%). Thirty-eight (74.5%) of the pieces show varying internal dynamic markings.

The vocal solos are for treble voice and typically have a range of either an octave and a third or an octave and a fourth. Nine pieces, including the two hymn settings, include part singing, descending into the bass range in three cases. Keyboard range typically spans at least two octaves. The strong diatonicism of the pieces is expressed in

the range, with vocal ranges most often reaching to a third or a fourth above the tonic and the keyboard ranges to a fourth below the tonic.

## CHAPTER 4
## ANALYSES OF THE MUSICAL WORKS IN OUR YOUNG FOLKS

The analyses which follow are based on examination of the music. Each work is identified by title, followed by volume, year, and name of month, followed thereafter by the page number on which the music may be found. The volume number, year, and name of month are separated by hyphens.

### Winter Song: 2-1866-February, 124

The first publication of sheet music in Our Young Folks occurred during the second year of the magazine's existence, in February. Appropriately for February in Boston, the topic of the lyrics is winter. This is one of the fifteen songs in Our Young Folks for which Emily Huntington Miller wrote the words. For three of those fifteen efforts, including this one, the composer is named as H. M. T.

The poetry features two verses. Each stanza is eight lines long. The rhyme scheme is abcbdefe. The most common poetic foot used is the dactyl, with an occasional iamb. Winter is anthropomorphized as a king. Perhaps as wishful thinking, Winter is portrayed as joyful and gleeful.

> Hurrah for the jolly old Winter!
> The king of the year is he;
> Though his breath is cold and icy,
> His heart is full of glee.

He piles up the beautiful snowflakes
On the apple trees bare and brown;
And laughs when the north wind shakes them,
Like a shower of blossoms, down.

Hurrah for the jolly old Winter!
He shouts at the door by night;
"Come out where the ice is gleaming
Like steel in the cold moonlight.
Like swallows over the water
The skaters merrily go;
There is health in the blustering breezes
And joy in the beautiful snow."

The preoccupation with nature, which is a distinguishing characteristic of the music in Our Young Folks, is evident in this piece. The lyrics emphasize natural phenomena including wind, snow, trees, ice, and moonlight. King Winter extols his listeners to come outside into the invigorating cold and skate.

The musical work is for voice and piano. The piano serves merely as accompaniment. The bass of the piano consists largely of eighth notes, and the treble piano part duplicates the vocal line. The piece is of intermediate difficulty for the pianist.

There are a few minor misalignments between the treble and bass parts, typically occurring when the treble part has a Scotch snap which must be coordinated with even eight notes in the bass. Measure two and measure ten furnish examples of this. Another misalignment is found in measure thirteen, where sixteenth notes in the treble are aligned with eight notes in the bass. In general, however, alignment is accurate and the misalignments which occur would not provide a significant obstacle to the performer.

The key is C major. The vocal range is a minor tenth. The singer's notes extend upward to g", with a g" occurring in points of melodic and rhythmic stress in measures

three and thirteen. The vocal range of the piece offers an example of evidence that adults were involved in the use of these musical works in the home, since melodic and rhythmic stress on g" would be difficult for most children.

**Nutting Song: 2-1866-October, 630-31**

Another of Miller's collaborations with H. M. T. appears in Nutting Song. The poetry in this piece is composed of three stanzas, each of which consists of eight iambic lines. The rhyme scheme for verses one and three is abcbdefe; for the second verse the rhyme scheme is ababcded. The theme of the out-of-doors again is used. The song depicts an outing to gather nuts under a "yellow moon" and a "frosty sky." Uncharacteristic of the magazine is the identification of this outing as a boys' activity; as was typical of children's magazines of the era, most features in Our Young Folks are aimed at children of both sexes.

In comparison to Winter Song, Nutting Song is noticeably more complex from a musical standpoint. The pianistic difficulty is moderately difficult. The piano does not double the voice in this work. The piano accompaniment is more varied rhythmically. There is a piano prelude of four measures and a piano postlude of four measures. The prelude and postlude both use melodic material from the vocal line. The postlude features sixteenth-note scalewise runs. Harmonic interest within the F major tonality is provided by movement from the tonic chord to a sustained fully diminished seven of five chord (B natural, F, Ab, and D) in measures twenty-one and twenty-two, which is approximately midway in the piano postlude. The diminished seven of five chord is immediately

preceded by an Eb melodic sixteenth-note appoggiatura, and it moves to a dominant seventh chord which resolves to the tonic chord. The diminished seven of five chord provides heightened tension by delaying, and thus emphasizing, the movement to the dominant seven chord. The use of *fermatas* over both the diminished seven of five chord and the dominant seven chord further contributes to the dramatic harmonic novelty of the passage.

There are some minor misalignments in the prelude and postlude.

**Skating Song: 2-1866-December, 766-67**

Miller's final work with H. M. T. was Skating Song from the December 1866 issue. The appearance of this work in the December issue maintains the practice of publishing songs related to the season in which the issue appears. The theme of nature and outside activity is also maintained. This song again describes a group activity out-of-doors. Natural features including icicles and moonlight are mentioned. The setting of the activity is near a village with a church steeple. The song has two dactylic verses and a rhyme scheme of ababcdcd.

This piece features a piano prelude and postlude of four measures apiece. As was seen in Nutting Song, the postlude includes scalar runs. The Bb Major key is consistent. This work includes a change in tempo, a slowing down in measures thirteen through sixteen, for the phrases "We wait till the shadows are dusky and long" and "Then home to the dear ones that love us the best," followed by an *a tempo*.

**New-Year Song: 3-1867-January, 58-60**

For twelve of her contributions as a writer of song lyrics for Our Young Folks, Miller collaborated with composer J. R. Thomas. New-Year Song from volume three was the first such joint effort. Appropriately the song appears in the January issue. The two iambic verses have a rhyme scheme of ababcdcd. The New Year is depicted as a young baby whose arrival is greeted with gladness and without regret for the passing year.

The C major tonality remains constant throughout the piece. There is a piano prelude and postlude. The piano interlude between the two verses is identical to the postlude. A notable feature of the song are frequent tempo variations, ritards followed by returns to the original tempo, which add expressiveness to the lyrics. Other noticeable characteristics include *fermatas* in the voice part and staccato in the piano interlude and postlude.

J. R. Thomas is quite possibly John Rogers Thomas, who was born in Wales in 1830 and died in New York in 1896. Thomas lived in the United States from 1849 and was a successful baritone soloist, particularly in oratorio. He composed several songs which were popular at the time, including Rose of Killarney in 1876. His cantata The Picnic is a work for children.[1]

[1] Nicholas E. Tawa, "Thomas, John Rogers," in New Grove Dictionary of American Music (London: Macmillan, 1986), v. 4, p. 378-379; "Thomas, John Rogers," in Baker's Biographical Dictionary of Musicians (8th ed., 1991), p. 1875.

**Winter Night: 3-1867-February, 122-24**

Emily Miller repeats the pattern of using seasons and the outdoors as poetic subject matter in Winter Night, another collaboration with Thomas. Each of the three stanzas in this poem consists of eight lines with a rhyme scheme of abcbdefe. The poetic feet used are trochees and spondees.

The lyrics depict a Winter Night at home. While it is cold outside, the people inside are listening to a singer who is reminding them of warmer days.

Several expressive devices are seen in both vocal and instrumental parts. These include contrasting dynamic markings of *pp*, *p*, and *ff*, *crescendi* and *decrescendi*, *fermatas*, and variations in tempo. The piano introduction is played chiefly in the treble clef, offering a contrast in register to the remainder of the work. *Staccato* is indicated in both vocal and piano parts. As was seen in the previous piece, Thomas provides an identical interlude and postlude for piano alone which is characterized by scalewise running passages.

**Night Winds: 3-1867-March, 186-87**

Night Winds represents another joint effort from Miller and Thomas. Again the theme is nature, with wind and the seasons mentioned prominently in the poetry. In this song the wind is personified and described as a voice. There are three trochaic verses with abcbdefe used as the rhyme scheme.

The key of A Major is constant throughout the piece. Expressive devices include *fermatas*, varying dynamics, and accent marks. This piece gives an example of tone painting in the use of sixteenth notes, alternating at the interval of a minor second, in both bass and treble staves of the piano part to depict the wind in measures one through three, six, and eight. There is a four-measure piano introduction and a two-measure piano postlude. The prelude and postlude use melodic material not found in the vocal part. These two sections both end with a dotted-eighth and sixteenth note rhythmic figure.

**The Song of the Robin: 3-1867-April, 250-51**

Miller and Thomas' Song of the Robin continues their pattern of contributing songs related to nature and to the season of the issue. As the title of the song suggests, the robin is depicted as a singer, and the emphasis in the poem is on the songs of the bird. Other natural features are also mentioned in the words, including rain, wind, sunshine, roses, and the bird's migration. There are two verses. The rhyme scheme used is aabbccbb, and the most frequently used poetic foot is the dactyl.

This is one of the few pieces in Our Young Folks which has a 3 / 8 time signature. The piano accompaniment shows alternation between single bass notes under sixteenth-note arpeggiated treble chords and sustained bass notes with treble rhythmic chords. The piano introduction features melodic material from the vocal part followed by scalar runs. The piano postlude, measures forty-one through forty-eight, shows one of the most interesting instances of tone painting in Our Young Folks. Accented sixteenth-notes at

the interval of a minor second in the treble piano provide a very convincing musical representation of a robin's call (see Figure 1).

**Maying: 3-1867-May, 315-16**

This song continues the practice of publishing an appropriate seasonal song by the team of Miller and Thomas. The poetry depicts a happy spring outing as has long been associated with the custom of Maying. Several features of a natural landscape, such as hills, wild flowers, bees, singing birds, and poplar trees, are mentioned in the song. The occasion is a celebration of the departure of "the dreary hours of winter." The three stanzas show a rhyme scheme of abcbdefe and trochaic versification.

In comparison to such Miller and Thomas collaborations as Night Winds and The Song of the Robin, the piano accompaniment in Maying is extremely simple. The pianist plays block staccato chords almost exclusively. There is a two-measure introduction which consists only of soft block chords. A more melodic four-measure piano postlude uses a rhythmic pattern of dotted-quarter followed by three eighth notes which is characteristic of the vocal melody. Varying dynamics, including *p*, *f*, and *crescendo*, are used. This is one of the few pieces in Our Young Folks which calls for optional part singing. The work opens with the direction "For One or Two Voices." A two part treble duet is notated. The upper part is in the soprano range and the lower in the alto range. The intervals between the two voices are chiefly thirds and sixths.

**A Song of the Roses: 3-1867-June, 378-80**

Thomas and Miller again contribute a nature-based song. The words extol the roses blooming outside as being superior to splendid castles and fine art. The open red rose is compared to a queen, with her "red robes" and "jewels of dew." Both poetry and music are verse and refrain form. The rhyme scheme of the verses is abab while the rhyme scheme of the refrain is cded. The predominant poetic foot is dactylic.

The key of Ab Major is one of the more difficult keys appearing in this magazine music. A Song of the Roses is one of the few pieces of music in Our Young Folks which calls for four-part chorus. The verses are scored for a solo treble voice, with a mezzo-soprano range. The refrain is repeated, the first time by the solo singer and the second time by the four-part chorus. The use of tenor and bass voices in this work provides another bit of evidence that adults were involved in performing this music. The *Allegretto* tempo is typical of the musical works in Our Young Folks. Outside of the use of four flats in the key signature, the piano writing is relatively unadventuresome in comparison to some of Thomas' other pieces. The work is devoid of dynamic markings or tempo changes. While accompanying the singers, the pianist plays only chords divided between the two hands. The piano introduction and postlude are identical. As a result, the same four-measure phrase is heard four times, at the beginning, the end, and as an interlude between verses.

**Making Hay: 3-1867-July, 442-43**

Miller and Thomas again provide a song about an outdoor activity. Haymaking is a common job to be done on the farm in mid-summer. This depiction of a farm task may represent a nostalgic look back at a life which the readers of Our Young Folks would not live as their parents did. Urban children were more likely than farm dwellers to have enough time to read a monthly magazine. Another reason to suspect that this song is more nostalgia than reality for the readers is the tone. The making of hay, which is an arduous, sweaty task for young and old alike, is characterized with a "tra la la" refrain, and the children are described as eagerly creating garlands out of the byproducts of the mowing. Children who were actually at hand during a hay harvest would more likely have been hard at work alongside the adults. This song has four stanzas. The music and poetry are in verse and refrain form. The poetic feet alternate between trochees and dactyls. The verses show a rhyme scheme of aabb, while the rhyme scheme of the refrain is cc. The "tra la la" syllables of the refrain are characterized by anapestic poetic feet in measures eighteen and nineteen.

The C Major tonality is consistent throughout, with a brief use of secondary dominant in measure sixteen. The only dynamic marking used is *p*. The eight-measure piano introduction opens with melodic material from the vocal line. The four measure postlude, which also serves as an interlude between verses, is identical to the final four measures of the introduction.

**Summer Morning: 3-1867-August, 506-07**

Thomas and Miller's contribution to the August issue of 1867 is another song about the season. Summer Morning returns to strophic form. The three verses show one of Miller's more complex rhyme schemes, aabbcccb. The words describe a experience out-of-doors in summer and mention natural features including birds, mountains, forests, and meadows.

In comparison to Making Hay and A Song of the Roses, there are many more expressive notations in Summer Morning. Dynamic indications include *p*, *crescendo*, and *decrescendo*. The pianist is expected to execute various articulations such as staccato and accents. A *fermata* in the piano introduction appears at the apex of a *crescendo* and is followed immediately by a soft dynamic. A *fermata* on f' appears in the vocal writing. As he did in Making Hay, Thomas scored an eight-measure piano introduction and a four-measure postlude which is identical to the last four measures of the introduction.

**Boat Song: 3-1867-September, 571-72**

The New Harvard Dictionary of Music defines barcarole as "A song of the Venetian gondoliers, or a vocal or instrumental composition modeled on such a song. In the latter, a rhythmically repetitive accompaniment, usually in moderate 6 / 8 or 12 / 8 meter, evokes the motion of a boat in the waves."[2] Thomas and Miller's Boat Song in the September 1867 issue fits this definition well. The *Allegretto* tempo mark, the

[2] Entry "Barcarole," in New Harvard Dictionary of Music (Cambridge: Belknap Press, 1986), p. 77.

most commonly used in Our Young Folks, can be described as an indication of a moderate tempo. The time signature is 6 / 8. In each of the thirty measures except one, the piano part features six eighth notes connected by slurs into two groups of three eighth notes apiece. In the introduction and postlude, these groups of eighth notes appear in the bass. During the verses, the eighth notes move to the treble clef of the piano part. The eighth-note patterns which imitate the movement of the boat along the water remains consistent. Thomas repeats his pattern of writing an eight-measure introduction and a four-measure postlude, the postlude being identical to the second half of the introduction. Triple motives using a half step are seen in introduction, postlude, and vocal line. Expressive marks are relatively sparse, although one dynamic marking of *f* is found near the end of measure seven. The four-measure phrase structure is broken in the final phrase of the verse, measures 21 through 26, where a six-measure phrase and a *fermata* on the peak note of the vocal line, e", are used.

The poetry features four verses. The rhyme scheme is ababbcded. The poetic feet used are dactyls and spondees. Consistent with other of Miller's songs, the outdoor activity is depicted as very pleasant.

**Beautiful Summer: 3-1867-October, 634-35**

In Beautiful Summer, Thomas alters his pattern in writing of piano introductions and postludes by offering a shorter introduction than postlude. In this piece, which is in 3 / 4 time, the introduction is eight measures long. The postlude is ten measures long. Another change from Thomas's frequent practice is that the musical material in the

introduction differs from that of the postlude. The introduction is characterized by jump-bass quarter notes and by quarter and half notes in the treble. In the postlude, the dominant musical figure is eighth note arpeggios The bass part in the postlude the dominant musical figure is running eighth notes in the treble, matched with quarter notes and quarter rests in the bass.

This piece offers another piece of evidence for musical collaboration between children and adults in the home, as the work calls for a vocal trio of soprano, alto, and baritone. The form is strophic. The first half of each verse is for a solo singer with a mezzo-soprano range. The second half of each verse, designated "Trio" in the score, features a soprano part which reaches to f" and a baritone part which extends downward to Bb. The range of the second soprano part in the Trio is the same as the range of the solo voice part. Perhaps one of the children sang the solo vocal part then took the harmony part when Mother and Father joined in singing the Trio section.

There is no initial tempo marking in this work, which is another of Thomas and Miller's joint efforts. The Trio section is marked "A little Faster." This song, published as October began to herald the coming winter, expresses longing for the summer which is past. As is frequently seen in the songs in Our Young Folks, the natural world is the theme.

**November: 3-1867-November, 699-700**

Thomas and Miller collaborated again on November. The form of this piece is strophic, with the last line of each verse, "And stormy winds are loud," remaining

constant. Atypically for song in Our Young Folks, a brisk tempo of Moderately Fast is indicated. The accompaniment is characterized by arpeggiated chords. Expressive devices are confined to a single dynamic marking, *f*, in measure eighteen and a *fermata* over f" in the same measure.

The poetry consists of three verses. The rhyme scheme, abcbddde, is atypically complex. The iambic poetic meter is consistent throughout. The lyrics describe the "old year" which is drawing to a close. The old year is personified as a king who looks back on the delightful outdoor life of the previous seasons, including the red roses of May and the grapes of autumn, yet has no regret for the passage of time. Miller's interest in writing verses about nature is continued in this effort.

**Pictures in the Fire: 3-1867-December, 761-62**

Pictures in the Fire is an appropriate offering for a December issue. In keeping with the nature themes of Thomas and Miller's previous songs, the visions which the sleepy children see in the fire include blooming flowers, bees, and birds of a spring and summer yet to come.

This is a strophic song of three verses in the key of D Major. The piano introduction and postlude are identical in length, which is not typical of Thomas' writing. The introduction features the melodic material of the opening two measures of the voice part. The postlude, which also functions as an interlude between verses, consists of hocket-like alternation between sixteenth notes in the bass and treble. The same hocket-like figure supports the penultimate phrase of the vocal verse. The often used opening

tempo of *Allegretto* remains constant except for a rallentando in the final two measures. Expressive devices are more numerous than in some of Miller and Thomas' other works. Articulation marks include staccato and slurs in the piano part and one accent mark for the voice part. Dynamic indications include *p* and *crescendo*. An unusual device for Thomas is a *fermata* on a rest in all parts on the last half-beat of measure twenty-two.

**Children's Hymn: 4-1868-January, 60**

Volume four of 1868, the volume in which music appears most frequently, saw the end of J. R. Thomas' and Emily Huntington Miller's contributions to the music in Our Young Folks and the beginning of Julius Eichberg's participation. This change resulted in a shift away from the nature-centered pieces for voice and piano which Thomas and Miller produced toward the type of pieces which Eichberg favored. It is reasonable to suppose that the large number of instrumental works, many of them by recognized composers, which appear in volume four are there because of Eichberg's activity and influence.

The first musical work to be published in volume four, Children's Hymn, was composed by F. Weber, who is identified as "Organist of the Royal German Chapel, St. James Palace, London." This is a composition in the style that one would expect from a church organist writing a hymn for children. It is a four-part setting in note-against-note style which calls for soprano, alto, tenor, and bass voices (see Figure 2).

This is one of very few overtly religious pieces of music to be found in Our Young Folks. The words by Mrs. Anna M. Wells are organized into four verses.

Interestingly, this piece combines a sacred theme with the preoccupation with the natural world which was seen so frequently in the songs in previous issues of Our Young Folks. The singers entreat the Father to enable them to live as pure a life as that enjoyed by the lilies and the stars.

**Child's Evening Prayer: 4-1868-February, 122**

Another of the few religious pieces of music in Our Young Folks is the Child's Evening Prayer in the February issue of 1868. This is the first piece of music in the magazine by Julius Eichberg and the first purely instrumental work to be seen in the periodical. The work is programmatic in the sense that it is an instrumental piece with an extra-musical, descriptive title.

Although there are no words, the style of musical writing is reminiscent of a hymn. The setting is almost exclusively in note-against-note style. The ranges of the piano lines are appropriate to the ranges of soprano, alto, tenor, and bass singing voices.

The initial tempo marking of Andante is not unusual in Our Young Folks. The tonality is C Major. There are several expressive devices in the piece. Dynamic indications include *pp*, *p*, *crescendo*, and *diminuendo*. In measure thirteen, the designation *rinf.*, the abbreviation for *rinforzando*, appears. This infrequently used term is a synonym for *sforzando*.[3] A harmonic device characteristic of Eichberg's compositions in Our Young Folks is found in measure two, in the use of a half-step passing tone which is outside the key. In measure two of this piece, a G#, which is preceded by a G and

[3] Entry "*Rinforzando*," in New Harvard Dictionary of Music (Cambridge: Belknap Press, 1986), p. 708.

followed by an A, sounds along with C and E, creating an augmented triad which introduces an unexpected harmonic sound.

**Melody for Piano: 4-1868-February, 123-24**

Eichberg followed Child's Evening Prayer with the first instance of absolute music in Our Young Folks, also in the February 1868 issue. His Melody for Piano is forty-three measures in length. The piece is in G Major, the most commonly-used key in Our Young Folks. The meter signature is 3 / 4. The dominant rhythmic characteristic is a consistent pattern of eighth-note triplets. These triplets occur chiefly in the bass. There are several examples of treble eighth notes superimposed on the flowing triplet rhythm, including the second and third beats of measure five and the second and third beats of measure twenty-three. Dynamic markings include *pp*, *p*, *crescendo*, *diminuendo*, and *f*. Fingering numbers and one pedal mark are indicated.
The characteristic half-step passing tone is used in measures four, thirty-one, and thirty-four.

**Gypsies in the Village: 4-1868-March, 186-88**

The following month, another of Eichberg's compositions and one of the more complex pieces to grace the pages of Our Young Folks was published. Gypsies in the Village is one-hundred and five measures in length (see Figure 3). The length is not the only indicator of the relative complexity of the work, however. The piece is definitely in the range of Moderately Difficult. The meter signature is 2 / 4. The opening tempo of

Allegretto is altered by six instances of ritardando. The form is ABA, which is typical of the piano pieces in Our Young Folks. This is one of the few pieces in the magazine to be in a minor key and one of the few to use a modulation. The opening key of A Minor moves to the parallel major, A Major, for the B section, then returns to the original key of A Minor for the recapitulation section. Rhythmically the A section is characterized by patterns of staccato eighth notes and slurred sixteenth notes. Syncopation in a pattern of eighth-quarter-eighth notes is seen in measures thirty-one through thirty-four. The grace notes seen in measures twenty-five through twenty-seven and thirty-one through thirty-four create an imitation of a gypsy violin sound. The B section features quarter notes and eighth notes in the treble set against eight-note triplet figures in the bass. The addition of pedal in the B section provides yet another contrast to the A section. Fingering numbers exist in both right- and left-hand parts. Ledger lines in the A section take the bass part as high as a'.

The difficulty of this selection serves as another piece of evidence that adults used the music in this children's magazine. To perform this piece at home would require an accomplished amateur, child or adult.

**Melody: 4-1868-March, 188**

Also in the March issue, Eichberg follows the challenging Gypsies in the Village with a shorter, simpler work of absolute music. In comparison to *Gypsies in the Village*, Melody offers many fewer demands technically (see Figure 3). Melody opens with an *Andantino* tempo indication and an expressive instruction of dolce. Quarter notes and

eighth notes predominate in the A section of this straightforward piece. There is no opening dynamic indication, but dynamic markings of *p*, *f*, *crescendo*, and *decrescendo* appear later in the piece. Appogiaturas which resolve upward by half-step are used repeatedly in the bass, particularly in section A of the ABA form. Section B is distinguished from Section A by shorter note values, with eighth notes predominating and a few dotted-eighth-sixteenth note patterns used. Syncopated rhythm patterns of eighth-quarter-eighth notes, with accent marks over the quarter notes, are evident in the bass part of the B section in measures ten, eleven, fourteen, and fifteen. Another difference between the sections is the faster tempo, *piu vivo*, indicated for the B section.

**The Happy Farmer: 4-1868-April, 249-50**

Robert Schumann is the first composer who is renowned today to make an appearance in the pages of Our Young Folks. This piano piece with a programmatic title carries no indication of having been arranged from the original. In this melodic, sprightly piece in ABA form, Schumann places the melody in the A section in the bass, which is atypical of the musical works in Our Young Folks. The bass melody is accompanied by alternating eighth-note chords and eighth rests in the treble part. The opening tempo of *Allegretto scherzando* remains consistent. Articulation marks include slurs, accents marks, and staccato indications under slurs.

This piece of music, in being a piece of instrumental music with a bucolic program, provides further evidence of the readers' and editors' interest in the outdoors and in an idealized rural life.

### *Andante Cantabile*: 4-1868-April, 250-51

Eichberg showed his interest in promulgating the works of major composers by arranging this piece by Mozart. This work falls definitely into the Moderately Difficult designation. The bass is characterized by Alberti figures over sustained notes. Rhythmic configurations in the treble include dotted-eighth-sixteenth patterns, dotted eighth notes followed by two thirty-second notes, and sextuplets. Dynamic indications include *pp*, *p*, *f*, *ff*, and *decrescendi*.

### Turkish March: 4-1868-May, 312-15

This piece is an arrangement by Eichberg of Mozart's *Rondo "alla Turca"* from his Piano Sonata in A, K. 331. *Alla turca*, the direction with which this piece opens, means "In the Turkish style," meaning in imitation of Turkish military music, which became popular in Europe in the late 18th century."[4] Like Eichberg's Gypsies in the Village, this Mozart arrangement modulates from A minor to the parallel major.

The pianistic demands include grace notes in both treble and bass, repeated notes and Alberti patterns in the bass, and running sixteenth-note passages consisting of scales and thirds. It is one of the longer works in the magazine at 183 measures. This piece, in another similarity to Gypsies in the Village, is well-deserving of the designation of Moderately Difficult.

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[4] Entry "*Alla turca*," in New Harvard Dictionary of Music (Cambridge: Belknap Press, 1986), p. 885.

**From the "Serenade," Op. 8: 4-1868-May, 315**

Another Eichberg arrangement appears in the May issue, this time from the compositions of Beethoven. From the "Serenade," Op. 8 is a relatively short piece of thirty-two measures in AB form. It is a lyrical work which has *Andante* and *dolce* as opening designations. Dynamic indications include *pp, p, f, crescendi*, and des*crescendi*. Rhythmic configurations such as dotted-eighth-sixteenth note patterns and dotted-eighth notes followed by thirty-second notes are seen. Brief sixteenth note scalar passages are also used.

In the March issue, Eichberg paired a Moderately Difficult piece, Gypsies in the Village, with a less demeaning work, Melody. He appears to have taken a similar approach in the May issue. Although From the "Serenade" warrants a difficulty designation of Moderately Difficult due to the amount of rhythmic independent between parts, it is nonetheless true that From the "Serenade" is noticeably less demanding pianistically than is the other piece in the same issue, Gypsies in the Village. In each case, Eichberg was apparently attempting to provide musical works for pianists of varying skill levels within the same issue of the magazine.

**Children Soldiers: 4-1868-June, 377-78**

The two musical works in the June 1868 issue are both original compositions of Eichberg. Children Soldiers is a sprightly piece in march style. Common time is the meter. The form is ABA and the key is C Major. The difficulty range is Intermediate. Rhythmically, the A section is characterized by dotted-eighth-sixteenth patterns, while

the B section uses more eighth notes more consistently. The bass accompaniment consists chiefly of eighth notes separated by eighth rests. One point of contrast between the A and B sections is dynamics. In the A section, the dynamic designations are *f* and *ff*. The B section shows more dynamic variation in using *pp*, *p*, *f*, and *ff*.

**Venetian Barcarole: 4-1868-June, 378-80**

The second "boat song" in Our Young Folks shows the consistent rhythmic patterns in the accompaniment which are part of the definition of the barcarole. Typically the meter is 6 / 8. In this Eichberg piece, the bass part consists mainly of eighth notes or of quarter-note-eighth-note configurations. The opening tempo mark of *Allegretto* is commonly seen in Our Young Folks. A variety of dynamic levels is indicated, including *p*, *mf*, *f*, *ff*, *crescendo*, and *diminuendo*. Articulations required include slurs and staccato. A *Da Capo al Fine* construction makes clear the ABA form of the piece and saves page space. The most notable item of contrast between the A and B sections is a change of key which uses a third relation. The A section is in the key of A minor, while the B section is in the key of F Major. Occasional grace notes are used in the melody, which is consistently played in the treble. A ritard is used in measure twenty-one, immediately preceding a return of the initial melody.

A comparison of Eichberg's Venetian Barcarole to Miller and Thomas' Boat Song offers an interesting juxtaposition. Eichberg's work is a piece of instrumental music. He uses expressive devices such as varying dynamics and contrasting articulations.. Thomas and Miller produced a work for solo voice and piano. Although the rhythmic pattern of

the accompaniment shows very little variety in Thomas' setting, contrast is achieved by changing the register by moving the accompaniment pattern from bass to treble and back.

The case could be made that these pieces, which both fit the definition of barcarole and which both maintain the trend of emphasizing out-of-door activities in the music in Our Young Folks, are very similar. However, Eichberg's differing status and values as a German immigrant musician are made clear. Eichberg points out his European outlook and classical training by his choice of title words, by calling his piece a Barcarole and adding the qualifier Venetian. Miller and Thomas used the very common words Boat Song for their title. The difference between a domestic composer who may well have been an amateur and a professional immigrant musician who was actively purveying the Germanic classical tradition in his new homeland can be seen in this small contrasted detail.

**Reapers' Song: 4-1868-July, 442-43**

Another piece by Robert Schumann appears in the July 1868 issue. This work has similarities to the Schumann work previously seen in Our Young Folks, The Happy Farmer. In spite of the use of Song as a title word, both are piano solos. Both have descriptive titles on a bucolic theme. Both are of Intermediate difficulty.

A contrast is seen in the meter. The Happy Farmer is in 4 / 4, while Reapers' Song is in 6 / 8. Another difference is in the form. Reapers' Song is a rondo, while The Happy Farmer shows ABA form.

Reapers' Song is characterized rhythmically by consistent eighth notes, mainly in the treble. The consistent rhythm patterns imitate the regular motion of a hand scythe or other cutting tool. Grace notes are used in the melody. Articulation requirements include accents and a contrast between slurred phrases and staccato eighth notes.

This piece offers an interesting comparison to another of Miller and Thomas' songs, Making Hay. The subject matter of both is harvesting activities on the farm. Each work makes a clear contribution to the theme of out-of-door activity so often seen in the music in Our Young Folks. Both pieces are in 6 / 8 meter, and both are in the key of C. The overall length is different, at 44 measures for the Schumann piece to 26 measures for Making Hay. The characterizing rhythm pattern is different; in Making Hay, the pattern of eighth notes separated by eighth rests is noticeable in the bass, while the dominant rhythmic movement in Reapers' Song is consistent eighth notes in the treble. The opening tempo indications show an interesting contrast, with *Lively* being used in Making Hay and *Not too fast* seen in Reapers' Song. The most obvious difference between the two pieces is the fact that the Thomas and Miller work is scored for solo voice and piano, while the Schumann is a piano solo.

**Evening Song: 4-1868-July, 444**

Evening Song by C. Spindler, the other musical offering in the July 1868 issue, shows contrast to Schumann's Reapers' Song. The meter is different, with the Schumann work using 6 / 8 while the Spindler piece shows Common Time. Evening Song uses one

of the more complex keys found in Our Young Folks, E Major, while Reapers' Song is in the key of C.

The opening tempo indication in Evening Song is Quietly. Numerous finger numbers appear, particularly in the treble part. Rhythmically, eighth notes and quarter notes predominant. This is another example of an instrumental work carrying the title word Song.

**Polonaise: 4-1868-August, 505-07**

The New Harvard Dictionary of Music defines polonaise as "A festive, processional, couple dance of Polish origin in a moderate tempo. . . . In the 18th century, the stylized instrumental polonaise acquired the characteristics thereafter considered typical: moderate tempo, triple meter, lack of upbeats, and repetition of thythmic figures."[5] The Polonaise in Our Young Folks, composed by Diabelli and arranged by Julius Eichberg, shows all of these features. The meter signature is 3 / 4. Phrases begin on the downbeat. There is no opening tempo marking, so a moderate speed can be assumed. A syncopated rhythm pattern of an eighth note followed by a quarter note is characteristic of the melody; examples are seen in measures one, five, and seventeen. The melody is further characterized by scalar passages of sixteenth notes. Articulation indications include accent marks, staccato, and *sforzandi*. The difficulty falls into the Moderately Difficult range.

[5] Entry "Polonaise," in New Harvard Dictionary of Music (Cambridge: Belknap Press, 1986), p. 644.

### *Andantino*: 4-1868-August, 507

In the August 1868 issue, Eichberg continues his pattern of providing a piece of moderate pianistic difficulty alongside a work which is considerably less demanding. Kuhlau's *Andantino*, arranged by Eichberg, is of Intermediate difficulty. The meter signature of both pieces in this issue is 3 / 4. However, the *Andantino* is a slower, more sustained work than the preceding Polonaise. The piece opens with the designations *Con expressioine* and *Sostenuto*. *Smorzando*, which means "Dying away,"[6] is indicated in measures seven and eight and again in measure twenty-three. The expected dynamic is soft throughout, with *pp*, *p*, *crescendo*, and *decrescendo* indicated. The feminine stress is obvious at the cadences, such as in measures eight, sixteen, and twenty-four.

### Hunting Song: 4-1868-September, 569-70

Appropriately placed in the September issue is another piece by Schumann with a programmatic title depicting an outdoor activity. Hunting Song is arranged by Julius Eichberg. The piece opens with an obvious hunting call, in unison between treble and bass registers. The remainder of the work shows the same rhythm patterns and emphasis on intervals of a fourth or fifth as seen in the opening passage.

A comparison of Schumann's Hunting Song to his Reapers' Song is instructive. Both are works for piano which are called "songs." Both are in 6 / 8 meter. The difficulty of both rests in the Intermediate category. Reapers' Song is somewhat longer, having 44

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[6] Entry "*Smorzando*," in New Harvard Dictionary of Music (Cambridge: Belknap Press, 1986), p. 754.

measures to 36 measures in Hunting Song. The dynamics show contrast. Reapers' Song is generally soft, with eight measures of *forte* in the middle of the piece for contrast. The Hunting Song, as is appropriate for the hunting call on which it is based, is mainly loud, with two instances of a soft echo figure in measures nineteen and twenty-three providing brief dynamic variety.

### *Andante Gracioso*: 4-1868-September, 570

Eichberg returns to Mozart as the composer of his next arrangement for Our Young Folks. The *Andante Gracioso* is in A major and is 26 measures in length. *Sforzandi* and *piano* are the only dynamic markings used. The predominant rhythmic figure in this piece in 6 / 8 meter is a dotted-eighth note followed by a sixteenth note and a subsequent eighth note. The piece is of Intermediate pianistic difficulty.

### Sunday Morning: 4-1868-September, 571

All three musical works in the September 1868 issue are of Intermediate difficulty, including Dr. Theodore Kullak's Sunday Morning. This piece in C Major seems well within the capacities of a student pianist. Repeated notes, as in the four-measure introduction, and repeated phrases would make the piece relatively easy to learn. Most note values are half, quarter, and eighth notes.

Some difficulty with performing Sunday Morning, a type of challenge which is not typical of the music in Our Young Folks, is provided by mistakes in alignment. This is particular distracting, from the performer's perspective, in measures five through eight,

where half notes in the bass are obviously out of sync with the melody of quarter and eighth notes in the treble. Thereafter, the alignment improves. When a recapitulation of the opening section begins at measure thirty-five, the alignment problems seen in measures five through eighth have been completely corrected.

**Melody from the Opera of "*Les Huguenots*": 4-1868-October, 634-37**

Giacomo Meyerbeer (1791-1864) provided the melody for the lone musical work in Our Young Folks for October of 1868. The arrangement of a melody from his opera *Les Huguenots*, a work of 1836, is attributed to Alberti. Arpeggiated accompaniment figures in the bass are characteristic of the piece.

With a length in measures of sixty-two, this piece is longer than most others found in Our Young Folks. The pianistic difficulty is Moderately Difficult. Most of the work is in Common Time; however, the final twenty-two measures are in 2 / 4 time. This piece requires pianistic flourishes in thirty-second notes and sextuplets and several changes of tempo. The melodic rhythm is fluid, alternating among half, quarter, eighth, sixteenth, and thirty-second notes as well as triplets.

**Theme and Variations: 4-1868-November, 697-700**

One of the more abstract musical works in Our Young Folks is the sole piece of music published in November of 1868, the Theme and Variations by Johann Nepomuk Hummel (1778-1837). With a total length of 128 measures, this is one of the longer pieces of music in the magazine as well.

The theme is in G Major, sixteen bars in length, and characterized by quarter notes and eighth notes in the melodic rhythm. The tonality of G Major remains constant throughout the piece. The first variation, which begins in measure thirty-three, transforms the melodic rhythm of quarter and eighth notes into triplets and sixteenth-note patterns. In the second half of the first variation, contrast of register is provided by moving the melody into the bass. The final variation is in waltz style. This variation is marked *Walse* [sic] and features a 3 / 4 rendition of the melody in quarter and eighth notes. This version is characterized by repetition of the treble melody at a higher octave. As a result of such use of contrasting registers, this work shows a wide pianistic range from G to d''''.

**Rondo *Mignon*: 4-1868-December, 758-59**

The musical offering for December of 1868, Rondo *Mignon*, is one of the longer pieces in the magazine, with a length in measures of seventy-seven. The term *mignon*, from the French, is an adjective which means "delicately formed; small and pretty; dainty."[7] The opening tempo phrase, *Vivace con grazia*, alludes to the dainty quality. The work is from Opus 49 of Frederic Baumfelder. The pianistic difficulty is Moderately Difficult. The rondo scheme is ABACABA with Coda. Although the key signature of one sharp remains throughout, the tonal centers shifts from G in the A section to D in the B section and C in the C section. Rhythmically the work is characterized by sixteenth-note figurations in the treble and eighth-note chords in the bass. As in the Hummel Theme and Variations, use of octave displacement in the treble results in a wide range of G to d''''.

[7] Entry "Mignon," in World Book Dictionary (edited by Clarence L. Barnhart , 1970), II, 1305.

The B and C sections are contrasted to the A section by the movement of the left-hand notes into the treble clef. The Coda is in G Major and is characterized by sixteenth-note scalewise runs in the treble.

**Utopia: 5-1869-February, 128-29**

The participation of Julius Eichberg and the resulting emphasis on instrumental music ended with volume four. The first piece of music to appear in volume five of 1869 is a strophic work for voices and piano.

Utopia describes a fanciful land without sadness or pain and full of fine things to eat. The tune is described as a German air, and the words are attributed to Edward Wiebe of Springfield, Massachusetts. This is one of few vocal pieces in Our Young Folks to be scored for more than one singer. Since the opening designation reads "For 1 or 2 voices," the use of the second voice is apparently optional. The vocal parts are both in the treble range. The accompaniment style is relatively simple. The right hand of the piano generally doubles the vocal parts. Both voice parts and the piano part are in unison in measures seven and seventeen through nineteen.

**Little Nannie: 5-1869-May, 338-39**

The dominant composer in volume five was F. Boott. Boott's contributions begin with Little Nannie in the May issue. The poet for the work was Lucy Larcom, one of the founding editors of the magazine.

F. Boott is probably Boston-based composer Francis Boott (1813-1904). Educated at Harvard and in Florence, Italy, he was a prolific composer of vocal music, both sacred and secular.[8]

Little Nannie is unusual for Our Young Folks in both its key, A major, and its time signature, 3 / 8. The piano writing is characterized by sustained bass notes with eighth note chords in the treble. The piano part generally does not double the solo vocal part. There is an eight-measure introduction and an eight-measure postlude, the latter of which serves as an interlude between verses.

The piece is relatively short, having only two verses. The theme of nature is expressed here, with Little Nannie depicted as frolicking among the sunbeams, moonlight, and glen.

**The Rivulet: 5-1869-June, 418**

The use of nature as topical material continues in another collaboration between composer Boott and poet Larcom. The Rivulet is in D Major and in 6 / 8 meter. Examples of tone painting are seen in both the piano introduction and in the piano postlude, where arpeggiated figures suggest the movement of water.

The piano accompaniment in this piece is stylistically similar to that of Little Nannie, in that the piano part generally does not double the vocal line. Rhythmically the accompaniment is identified by eighth notes on the first and fourth beats of the measures.

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[8] Charles Eugene Claghorn, "Boott, Francis," in Biographical Dictionary of American Music (West Nyack, New York: Parker, 1973), p. 60; " Boott, Francis," in Baker's Biographical Dictionary of Musicians (6th ed., 1978), p. 202.

The lyrics show a rhyme scheme of aabbaaa. Similarly to the poetry of Little Nannie, several natural features are mentioned, including meadows, pine forests, birds, a waterfall, and the ocean.

**Lady Moon: 5-1869-July, 491**

Lord Houghton contributed the words to the next song by F. Boott. Lady Moon is stylistically similar to Boott's previous two offerings. Like Little Nannie, the time signature is 3 / 8. In common with both other pieces by Boott, the work is for solo voice and piano. The scoring for the piano accompaniment is reminiscent of Boott's previous work, in that the piano does not in most measures double the vocal line and in that the predominant accompaniment style consists of single bass notes answered by eighth-note treble chords.

The song is relatively short, having only two voices. Again we see a natural feature, this time personified, as the topic of the lyrics. Interestingly the poetry consists of a dialogue between the moon and a child.

**Berrying Song: 5-1869-August, 563-64**

Another joint effort of Larcom and Boott is Berrying Song. This song is reminiscent of several by Miller and Thomas and of the character pieces by Schumann in that the extra-musical reference is to an outdoor cultivational activity.

The poetry is organized into a verse and refrain arrangement with three verses. The scoring of the verses indicates a solo singer. In the refrain section, additional singers

and part singing are required. The first portion of the refrain calls for the solo singer with short *divisi* chords for treble voices in the background. In the second part of the refrain, all singers render the melody in unison.

**Swing Away: 5-1869-September, 633-34**

Yet another Boott/Larcom collaboration appears in the September 1869 issue. The lyrics of the two-verse song continue to reflect a fascination with farm life. The swing in the song is in a barn. The children who are playing on the swing enjoy the wind, the smell of the hay, and the cooing of doves under the eaves.

Swing Away atypically uses a key of three flats, Eb major. A prelude and a postlude for the piano are seen. Both the solo vocal part and the instrumental lines are characterized by staccato eighth notes in 2 / 4 meter.

**Three in a Bed: 5-1869-October, 706-07**

An example of part singing for treble trio occurs in the next of Boott's compositions for the magazine, Three in a Bed.

The three are Topsey, Johnny, and Ned, three cats. The words describe their velvet coats, their prowling mother cat who feeds them at the expense of the local mouse population, and their cozy arrangement as they sleep and purr. Sixteenth-note arpeggios and reiterated eighth notes at the interval of a second are used in the treble piano line in the introduction and postlude to imitate the sound of the cats' purr.

This is another work in verse and refrain form which calls for solo singing on the verses and part singing for the refrain. Appropriately, the part singing is in trio, for two sopranos and an alto. The two soprano parts are characterizes by movement in eighth notes at the intervals of thirds and sixths. The alto line provides rhythmic contrast to the soprano parts. In measures thirty-three through thirty-six, for example, the alto sings dotted quarter notes against eighth notes in the sopranos, while these rhythmic roles are reversed in measures thirty-seven through forty.

**Christmas Carol: 7-1871-January, 58**

No printed music appeared in volume six of 1870. Only one musical work was published in the subsequent year, Agnes Gay's Christmas Carol. Interestingly, the Yuletide offering was printed in a January issue rather than in December.

This F-major carol is in 2 / 4 time. The form is verse and refrain, with five verses. The vocal writing is for a soloist on the verses and part singing on the refrain. The solo is in the soprano range. The second line which is added in the refrain is called the "chorus" line and is in the alto range. The scoring in the refrain is characterized by sustained notes in the solo line which extend upward in range to f" coupled with shorter note values in the second line which emphasize the pitches c' and f'. The piano accompaniment is relatively simple. There is no piano introduction nor postlude. The piano doubles the vocal pitches at all time. An instance of tone painting occurs in the refrain, beginning at measure nine, where the treble portion of the accompaniment imitates the sound of Christmas bells

through expansion of the register upward to f''' and through use of arpeggiated ascending grace notes.

**Christmas Carol: 8-1872-January, 52**

In the first issue of volume eight, we see yet another instance of the publication of a Christmas piece in the January issue. Again the work is titled Christmas Carol. The source of the music is listed as "from the German," and the poetry was written by J.V. H.

The scoring is reminiscent of hymn writing. With the exception of the first two beats of the first measure, which feature three-note chords in the treble, the work appears to be easily adaptable to four-part singing. The lyrics reinforce the hymn-like character of the work by referring to the children's Christmas songs as "anthems" and comparing the youth's carol singing to the rendition of "the angel choir." Both this work and the Children's Hymn in volume four invoke an image of an entire family singing together.

This piece offers an obvious example of strophic form. Each verse is four lines long and uses a rhyme scheme of abab.

**The Robin: 8-1872-May, 311-12**

The second song in Our Young Folks to depict a robin was composed by T. Crampton. In this piece arpeggios are used to the imitate the sound of the robin, particularly in the piano introduction and postlude. Appropriately this piece which refers to a springtime creature was published in the May issue.

The author of the lyrics, Celia Thaxter (1835-1894), was a renowned poet and china painter. When she was growing up, her father, Thomas Laighton, operated a resort hotel on the island of Appledore which attracted as visitors such literary giants as James Russell Lowell, Ralph Waldo Emerson, John Greenleaf Whittier, Nathaniel Hawthorne, and Henry David Thoreau. As an adult she lived in Maine but also spent time in Boston.[9]

The poetry is in three verses of eight lines apiece, with a rhyme scheme of ababcdcd. The opening tempo marking of *Allegretto* is typically seen in the music in Our Young Folks. Expressive devices are limited to one appearance of a dynamic marking, *f* in measure fourteen, and eight instances of use of an accent mark in the solo vocal part.

**Four Black and White Mice: 8-1872-July, 441**

Another musical composed work by T. Crampton was published two months later. The fourteen-measure piece titled Four Black and White Mice is relatively simple musically. The time signature is 2 / 4, and the key is D Major. The melodic rhythm is predominantly quarter notes and eighth notes.

The authorship of the seven verses, which tell the story of young mice who disregard their mother's admonitions and as a result become lost and are caught in a trap, is unattributed.

[9] Catherine Hoover Voorsanger, "Celia Thaxter," in "Dictionary of Architects, Artisans, Artists, and Manufacturers," in In Pursuit of Beauty: Americans and the Aesthetic Movement (New York: Metropolitan Museum of Art, 1986), p. 471-472; "Thaxter, Celia," in Webster's Biographical Dictionary (Springfield, Mass.: G. & C. Merriam, 1974), p. 1456.

**Song to September: 8-1872-September, 571**

Continuing the irregularity of the publication of music in volume eight, the next piece of music does not appear until the September issue. Song to September is another musical effort of T. Crampton in which the writer of the lyrics is anonymous. This three-verse piece is in 6 / 8 time and in the key of A Major. Again the work is relatively uncomplicated musically. There is no piano introduction nor postlude. The piano accompaniment doubles the solo voice notes. The accompaniment is characterized by bass octaves which appear in rhythm patterns of quarter notes followed by eighth notes. The only expressive devices used are three accents marks.

This piece, along with Crampton and Thaxter's The Robin, reflect the interest in nature and the out-of-doors which so often is evidenced in Our Young Folks. Song to September draws a picture of a rural setting full of sunlight, colored leaves on the maples and birches, berries and apples to be picked, frosty nights, and misty mornings. The three verses of poetry show a rhyme scheme of abcbefgf.

**May Polka: 9-1873-May, 20**

Musicians had to wait eight more months to see another musical work published in Our Young Folks. This piece is especially interesting in that it is one of the two included in the magazine which were composed by youthful subscribers. Mary A. Leland, the composer of this piano solo, is reported to be ten years of age. May Polka is

included in Our Young Contributors, the department of the magazine which offered poetry and prose by readers.

The piece is in 2 / 4 time and in the key of G Major. The opening tempo of *Allegro* remains consistent throughout. The difficulty is in the Intermediate range. The treble melody moves generally by leap in the outline of arpeggiated tonic, dominant, and subdominant chords within the key. The bass consists generally of eighth notes is a chordal accompaniment to the melody. The form of the piece is ABA. The contrast between the sections is found in the rhythm of the melody. In the A section, the melody includes prominent eighth notes, while the B section shows a melodic rhythm of consistent quarter notes. A construction of first and second endings is used in both appearances of the A section.

**Apple Blossom Waltz: 9-1873-November, 694**

Fourteen-year-old Sophie Olivier contributed the next piece of music to appear in Our Young Folks. Apple Blossom Waltz shows more musical sophistication than does May Polka, the other musical work contributed by a reader.

Apple Blossom Waltz is for piano solo. The piece is one of the few in Our Young Folks to use the technique of modulation, moving from the key of D Major to the key of G Major and back again. Both key changes are achieved through direct modulation. Expressive devices used include accent marks and use of the dynamic indications *p* and *f*. The melody moves into the bass for measures nine through sixteen, a device seen infrequently in Our Young Folks. Grace notes appear frequently. The characteristic

melodic pattern is a quarter note moving by leap to a half note, with a grace note preceding the half note. In the A section, the leap moves in a upward direction. Contrast between the A and B section is achieved by changing the direction of this melodic leap to downward and by changing the key of the work. Wide jumps in the bass part and sixteenth-note arpeggios which cover two octaves in the treble contribute to a difficulty rating of Moderately Difficult for this composition by a nineteenth-century teenager.

**The Chickadee: 9-1873-December, 759**

The last published issue of Our Young Folks included a piece of sheet music. The work is a song for solo voice and piano titled The Chickadee, with music by T. Crampton. The poet was a reader, Eudora M. Stone (b. 1860). Eudora Stone, whose married name was Bumstead, went on to become a teacher and a writer. As an adult, she was a frequent contributor to magazines for children including St. Nicholas and The Youth's Companion. She began writing poetry as a child, and her contribution to Our Young Folks was published when she was ten years of age. Her parents moved the family from Michigan to Nebraska in 1862. Eudora lived there until at least 1878/79, when she attended Nebraska State University. So she was living in Nebraska when her poem was published in Our Young Folks.[10] The Chickadee, appropriately for song lyrics published in December, depicts the migration of birds for the winter, the departure of mild weather in the face of winter's cold, and the hardiness of the chickadee, the one bird who remains

[10] Frances E. Willard and Mary A. Livermore, "Bumstead, Mrs. Eudora Stone," in A Woman of the Century: Fourteen Hundred-Seventy Biographical Sketches Accompanied by Portraits of Leading American Women in All Walks of Life (Detroit: Gale, 1967), p. 136.

after all the others have fled for balmier skies. This poetry continues the nature theme so often seen in the content of Our Young Folks.

Musically, the work is relatively unadventuresome, but it does show an interesting use of tone painting. The piano introduction in this case consists of only one major of accompaniment chords to set the tonality for the solo vocalist. The time signature is 6 / 8, and the key of A major, which is consistent throughout, is one of the more complex keys used in the magazine. The bass part for the pianist consists generally of dotted quarter notes or quarter notes in octaves. The treble part of the accompaniment is mainly in eighth notes with eighth rests interspersed. Seven appearances of an accent mark and the use of the dynamic indication *f* in measure nine constitute the only uses of expressive devices in the fifteen-measure piece. The composer employs tone painting in measures ten, eleven, and thirteen through fifteen, where slurred arpeggios in the treble part of the piano imitate the sound of the chickadee.

250 The Song of the Robin. [April.
THE SONG OF THE ROBIN
Words by EMILY HUNTINGTON MILLER. Music by J. R. THOMAS.
Moderately quick.
1. The rain pattters fast, and the wind burrows by, The sunshine is
2. He hears the swift drops pat - ter soft on the pane, And the leaves in their
lost in the cloud-covered sky; But the rob - in, he sings of his
era - dles talk love to the rain: There are ech - oes of mirth in his

Figure 1. The Song of the Robin: 3-1867-April, 250-51

1867.] The Song of the Robin. 251
arts in the trees, For a brave lit - tle sing - er is he!
car - ol - ling trees, For a wise lit - tle sing - er is he!
dolce.
He comes from a land where the summer is fair, Where the
He knows how the dat - ters will blow on the hill, And
p
breath of the pri - ses is sweet in the air; For he knows the old
sheep will go cropping the pastures at will; So he laughs at the
f
home, and he hails it with glee, For a true-hearted singer is he!
storm as he sits in the tree,—O, a wonderful singer is he!

Figure 1—continued.

CHILDREN'S HYMN.

Words by MRS. ANNA M. WELLS. Music by F. WEBER.*

1. Where the wave - less pond outspreads, Lil - ies lean their love - ly heads,
2. Where the si - lent heavens outspread, Troops of beauteous stars are led;

Help me, Fa - ther, that I may Live as pure a life as they.
Help me, Fa - ther, that I may, Like the stars, thy will o - bey.

3.
Where the grassy fields outspread,
There with dews the flowers are fed;
Thus, my Father, thus, I pray,
Feed my soul with love alway.

4.
Where life's checkered paths outspread,
By that love would I be led,
Onward, onward, all the way,
To the golden gates of day.

* Organist of the Royal German Chapel, St. James's Palace, London.

Figure 2. Children's Hymn: 4-1868-January, 60

GYPSIES IN THE VILLAGE.

JULIUS EICHBERG.

Figure 3. Gypsies in the Village: 4-1868-March, 186-88; Melody: 4-1868-March, 188.

Figure 3—continued.

Figure 3—continued.

## CHAPTER 5
## COMPARISON TO PREVIOUS RESEARCH

The work of Koza and Miller provide relevant comparison material. Both similarities and differences can be noted. The statements of Koza's findings are drawn from chapter 6, pp. 452-577 and from the alphabetical list of composers on pp. 1124-1148.[1] The reports of Miller's findings come from her article, "Ladies' Companion, Ladies' Canon?"[2]

In all the studies, the publication of music was found to be a frequently-occurring feature of the nineteenth-century general-readership magazines examined. Koza reports that 560 pieces of music appear in the issues of Godey's Lady's Book published between 1830 and 1877 and that most issues contain one musical work. Miller found approximately 3500 piano pieces and songs in fifteen selected periodicals published from 1830 to 1930. In Our Young Folks, fifty-one musical works appear in 108 issues. The ubiquitousness of printed music in nineteenth-century magazines argues for the consideration of magazine music in all studies of musical life in nineteenth-century America.

The proportion of composers in Our Young Folks who can be definitely identified as female is lower than what either Koza or Miller found in adult magazines. Koza

[1] Koza, p. 452-577, 1124-1148.
[2] Miller, "Ladies' Companion, Ladies' Canon?"

reports that in Godey's Lady's Book, 10.7% of the composers can be assuredly identified as women, and the figure in Miller's research is similar at nearly 10%. The comparable figure for Our Young Folks is 5.9%. A much larger percentage of Godey's Lady's Book composers, 41.4% as opposed to 5.9% in Our Young Folks, were anonymous or signed in a way which obscures their sex. If the percentage of composers who are known to be women is added to the percentage who *could* also be female, the resulting figure is much higher for Godey's Lady's Book (52.1%) than for Our Young Folks (13.7%).

Miller points out that both Godey's Lady's Book and the Ladies' Home Journal included music composed by readers. This mirrors Our Young Folks, in which two of the fifty-one musical works were submitted by readers.

The percentage of lyricists who are obviously female is considerably larger in Our Young Folks than in Godey's Lady's Book; 79.3% in Our Young Folks and 11.1% in Godey's Lady's Book. The proportion of poets for whom the sex is unspecified is over five times larger in Godey's Lady's Book, 54.1% to 10.3%.

All of the arrangers in Our Young Folks were men. Koza found that 1.3% of arranged works in Godey's Lady's Book were arranged by women and 46.7% were unspecified. She speculates that arranging was more male-dominated than composing but cautions that it is hard to be sure when the gender of so many of the arrangers is unspecified.

None of the composers, poets, or arrangers mentioned by name in Koza's study or in Miller's "Catalog of Women Composers in Selected American Magazines" appear in Our Young Folks. Koza reports five pieces by composers who are well-known today, two

by Offenbach and one each by Schubert, Weber, and Verdi. Thus only 1% of the musical works in Godey's Lady's Book which have named composers were written by composers who are currently recognized. In contrast, of the 49 pieces in Our Young Folks which have named composers, eleven or 22.4% were written by composers who are known to the modern student of musical literature. Miller points out that although the magazines she studied include music by composers such as Mozart, Beethoven, C. M. von Weber, and Johann Strauss, most of the composers' names she found are now unknown.

Koza found a much larger percentage of vocal music in Godey's Lady's Book than appears in Our Young Folks, 72.3% to 57%. Miller reports that songs with accompaniment are the most prevalent type of composition, by at least twenty to one, and that dance forms for piano are the second most common genre. Both scholars' findings that most of the music in the magazines they studied is either for voice and piano or for piano solo mirrors the music in Our Young Folks. Another similarity found by both Miller and Koza is the occasional appearance of pieces for vocal part singing. A difference is the occurrence in the adult magazines of pieces for other instruments including guitar, flute, and harp.

The formal characteristics of the vocal music in the adults' and children's magazines are very similar. In Godey's Lady's Book vocal music, strophic songs predominate (63.5%), followed by verse and refrain form (31.4%). This compares to 74% and 26%, respectively, in Our Young Folks. Miller reports that strophic form appears often. 34.9% of Godey's Lady's Book piano pieces are in ABA form, compared to 68% in Our Young Folks.

Similarly to Our Young Folks, time signatures of 2 / 4, 4 / 4 or Common Time, and 6 / 8 appear frequently in Godey's Lady's Book. These three signatures account for 67.7% of the total meter signatures in Godey's Lady's Book and 75.4% in Our Young Folks. A difference is the more prevalent use of 3 / 4 time in Godey's Lady's Book, 23.9% of the total in contrast to only 17% in Our Young Folks. Koza reports no use of the capitol C to indicate Common Time, but she may have subsumed this symbol under 4 / 4.

Koza reports that Andante is the most common tempo marking. This indication appears in Our Young Folks only once. Allegretto, the most often used tempo indicator in the children's magazine, was also used frequently in Godey's Lady's Book.

The use of keys is very similar. As in Our Young Folks, the vast majority of the music in Godey's Lady's Book is in major mode. G Major, the most prevalent key in Godey's Lady's Book, is the second most common in Our Young Folks. In both magazines, modulations, particularly in vocal music, are rare and generally unadventuresome.

In both magazines, the piano accompaniments in the vocal pieces are generally chordal. In both, piano introductions and postludes are more common than interludes. Koza found some piano interludes but relatively few, in only 5/71% of the accompanied vocal works.

Usage of dynamic markings is apparently similar in the two magazines. Koza reports that at least one dynamic or other expressive mark was found in over two-thirds

of the pieces she examined. In comparison, 74.5% of the pieces in Our Young Folks had at least one dynamic marking.

Koza measured musical difficulty on a seven-point scale, with one designating the simplest and seven the most difficult. She concluded that 19.35% of the piano pieces fell at point one ("Very simple" ) and 67.74% at point two. Koza's points one and two would seem to coincide with the "Easy" category in Hinson's scheme. This provides a contrast to the piano music in Our Young Folks, none of which fell into Hinson's "Easy" category. Koza further found that 10.97% fell at point three, which is equivalent to Hinson's "Intermediate" category, and that 1.94% fell at points four and five, equivalent to Hinson's "Moderately Difficult." In Our Young Folks, 64.8% are Intermediate in difficulty and the remaining 35.2% are Moderately Difficult. Miller concludes that most of the pieces she studied had very few technical difficulties.

Koza reports a high frequency of typographical and printing problems which are not seen in Our Young Folks. In Godey's Lady's Book, misalignments of solo and accompaniment parts and apparent misprints of notes are not uncommon. Some minor misalignments between treble and bass notes within measures can be seen in scattered pieces of music in Our Young Folks. Otherwise, the alignment and printing problems reported by Koza, which can greatly interfere with the performance of the music, are absent from Our Young Folks.

The topics of lyrics show striking contrasts. Love of the opposite sex is the theme in 31.1% of Godey's Lady's Book vocal music and is the most common theme found there. This topic does not appear in any of the vocal pieces in the children's magazine.

The second most frequent theme reported by Koza is Nature (10.8%), and she also reports instances of songs about "Sailing or Boating" (2.7%). The resulting 13.5% of lyrics which deal with the out-of-doors in Godey's Lady's Book songs in contrast to the 76% of vocal pieces in Our Young Folks which describe the out-of-doors.

Programmatic piano music is much more common in Our Young Folks than in the adult magazines. Koza found that dance forms predominate among Godey's Lady's Book instrumental pieces (78.1% of the total). She mentions only two character pieces with programmatic titles, "Woodland Memories" and "Moonlight Dance." Miller likewise identifies dance music as the most common type of instrumental work and describes the abundance of dance movements which were published after 1850. In Our Young Folks, over half (54.6%) of the instrumental works are programmatic and dance forms appear only twice (9.1%).

## CHAPTER 6
## DISCUSSION OF THE FINDINGS

### Differences and Similarities to Adult Magazine Music

A comparison of the music in Our Young Folks to the available analyses of adult magazine music of the nineteenth century reveals many similarities and some notable differences.

Stylistically, the music is similar in most characteristics. In regard to form, strophic and verse/refrain predominates in vocal music and ABA form in instrumental music. 2 / 4, Common Time, and 6 / 8 are frequently used as meter signatures. *Andante* and *Allegretto* are often seen as tempo markings. The prevalence of major mode, the avoidance of keys with many sharps and flats, and the infrequent use of modulations are characteristic of the music studied from both adult and juvenile magazines. The use of the piano in vocal accompaniments is generally chordal, with frequent introductions and postludes and infrequent interludes. Dynamic markings appear in most pieces.

The percentage of instrumental music is noticeably higher in Our Young Folks than in Godey's Lady's Book. Among the instrumental pieces found in the magazines studied, the amount of programmatic music is much higher in the children's volumes.

The topics of vocal and instrumental music show interesting similarity and difference. The most frequent topic of vocal music in Godey's Lady's Book, love of the opposite sex, is absent from Our Young Folks. But the most frequent theme in vocal and programmatic instrumental music in Our Young Folks, the out-of-doors, is the second

most frequent topic in Godey's Lady's Book lyrics. This attention to the out-of-doors is also reflected in the large number of prose articles about nature which appear in children's magazines of the period. This interest in nature topics may reflect nostalgia for the rural lifestyle which was disappearing in that era of widespread urbanization.

A striking difference is in the level of difficulty of the piano writing. Both Miller and Koza determined that most of the music they studied has few technical demands, and the majority of the music Koza examined falls into the two simplest categories on her seven-point scale. The music in Our Young Folks is "Intermediate" or "Moderately Difficult" according to Hinson's scale; none of it falls into Hinson's simplest category. Perhaps in Boston, an acknowledged capitol of musical culture in nineteenth-century America, children's musical skill was greater than that of adults in other parts of the country. Music had been a part of Boston's public-school curriculum for over twenty-five years when Our Young Folks began publication. Howe identifies the years 1864-1879 as ones in which the city's music program was "strong."[1] Perhaps Boston's children were more musically accomplished and literate than were their adult contemporaries as a result of the availability and quality of their of school music instruction.

The difficulty level of the piano music, coupled with the occasional inclusion of part-songs which require adult singing voices, also suggests that adults and children made music together in the homes of the subscribers. The magazine is obviously aimed at children, but some of the music requires adult involvement for its performance. Some of the more difficult piano music may have been played by parents instead of, or as well as,

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[1] Howe, "Music Teaching . . . ," 316.

children. It seems reasonable to conclude that music making was a family activity in these homes.

The image of family members of all ages engaged in collaboratively performing live music in their living rooms or parlors for their own instruction and entertainment invites a comparison to the musical activities which typically take place in the homes of the present day. In the late-twentieth century household in the United States, music is present, perhaps even ubiquitous. A common possession is the stereo system, on which fine musical performers of today and yesterday can be heard at any time. The Chicago Symphony can perform in one's living room on demand. Television programs and videocassettes can bring music into the home in the form of broadcasted or recorded concerts. Television was predicted to cause the death of radio, but now people can load the washing machine or relax with personal radios in their ears. These radios can be tuned to dozens of stations, each of which specializes in a different style of music and broadcasts around the clock. The amount and diversity of the music which can be heard within the home is greater than ever before. Moreover, the listener of the twentieth century has personal control over the style and the timing of the music he hears, to an extent unimaginable to musicians and music lovers of the last century.

There are at least two important differences between music in the home in the nineteenth century and the music in the home of today. The first is that almost all of the music heard in today's living room is being performed by someone outside the family and comes into the home in a mediated vehicle such as broadcasting or recording. Creating live music is no longer a common source of domestic entertainment. The human beings

who perform the music heard in today's homes generally do so at a distant place and in some cases at a far distant time. The act of performing the music has become so far removed from the aural consumption of the music that it is possible to forget that living humans were involved in the performance process at one point. The experience of music in the home has become not a personal concrete expression but an abstraction. Listening to music is much different from playing or singing. Music in today's home is largely a passive experience and no longer requires individuals to actively perform the music themselves.

Miller characterizes the present circumstance in this regard as a decided loss over the past.

> The fundamental difference is the change from active to passive participation in music. In this case, the older approach surely is the more sophisticated and profound musical experience. The abundant presence of music [in nonspecialized magazines] to be performed in the home by nonspecialists is an elegant testament to the love of music and the high level of musical literacy in past generations compared to the present.[2]

There is, however, another viewpoint that deserves to be considered. Judith Tick has suggested that many of the "piano girls" who provided live music in the parlors of nineteenth-century homes were not inspired or skillful performers. She quotes the eminent music critic James Huneker as applauding in print the fact that "passed away is the piano girl" for whom societal expectation demanded involvement with music whether

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[2] Bonny H. Miller, "A Mirror of Ages Past," Notes, 50 (1994), 898.

musical inspiration was present or absent.[3] What if much of the music played in nineteenth-century homes was poorly executed by people who played and sang not because they wanted to do so but because they felt compelled? Does not the possibility of filling the living room with the sound of Placido Domingo or the Philadelphia Orchestra have at least some advantage over hearing tortured renditions by unskilled dilettantes? A drop in active participation in music making and in music literacy is a change, but a change that does not necessarily signal a loss in musical activity or love of music. A person who listens to music with enthusiasm is at least as musical as a distracted conscript who performs music under duress.

The second major difference between musical activity in the nineteenth-century and twentieth-century homes concerns private, independent actions in contrast to collaborative enterprise. Music making in the nineteenth-century home required that people interact. If family members were to learn to sing and play well enough to provide pastime for themselves and the other family members at home, someone had to teach them. The music seen in Our Young Folks offers clear evidence of joint efforts. Many of pieces are for solo singer with piano accompaniment, a genre which requires collaboration for performance. A team effort is required to realize the part-songs. Even the piano solos require that the player was previously taught by another person, and the performance of this music would typically have involved live listeners. Domestic musical activity in the nineteenth-century required that people work together.

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[3] Tick, p. 325.

In the twentieth century, in contrast, the music listening which has replaced active performance as the major musical activity for most people can be a much more solitary activity. It is true that in order for one person to enjoy a musical recording or broadcast, numerous people had to work together to produce the mediated product. But these people, in the overwhelming majority of cases, will never meet the listener. The listener in the home has much more control than ever before. Along with this control comes the possibility of musical engagement as an isolationist activity. In past eras, music required that people get together. Today, a person can have music in his life but be alone with it. Autonomy and choice undoubtedly enhance the musical experience in some ways. But there is no doubt that listening to music on one's own is a different experience from interdependent musical performance.

**Composers, Arrangers, and Poets**

A striking difference between the children's and adults' magazines is the much larger percentage of lyricists who can definitely be identified as female. Perhaps writing for children was considered a more acceptable activity for women than was writing for adults, and this greater acceptability resulted in more activity and in more women being willing to sign their full names to the products of their work.

A surprising difference is the much lower percentage of composers in the juvenile publication who are obviously female. This discrepancy is particularly interesting when contrasted to the fact that the percentage of named female lyricists is much higher in Our Young Folks than in Godey's Lady's Book. This infrequency of publication of musical

compositions by contemporary women might be attributed to the fact that Juluis Eichberg, who was directly responsible for over one-fourth of the music published in the magazine, was more likely to contribute either his own compositions or arrangements of recognized European composers who were male. Eichberg's strong record of support for women as performing musicians negates the supposition that he could have been opposed to female participation in music. The more likely explanations are that he understandably wanted to promote his own works and that he naturally chose familiar pieces to arrange. His classical European training would have ensured that many of the composition with which he was familiar were by male composers.

Both the adults' and children's magazines published music submitted by readers. Magazines of the era generally published reader submissions of many kinds, including letters, prose, and poetry. The publication of musical works by subscribers fits into this pattern.

A definite similarity between the children's and adults' magazines is that most of the named composers, arrangers, and poets are unknown today. Study of magazine music is necessary to understand the full extent of creative musical activity in nineteenth-century America. Such study has the capacity, as Miller has written, to ". . . bring a host of new composers to our attention."[4]

The assertion that the musical contents of Our Young Folks includes pieces by Mozart, Beethoven, and Schumann was proven to be correct. In addition, pieces were

[4] Miller, "Ladies' Companion, Ladies' Canon?" p. 157.

found by Hummel, Kuhlau, Diabelli, and Meyerbeer, composers who are less famous but still well known to students of musical history.

A noticeable difference between the adults' and children's magazine music is the higher percentage of musical works by acknowledged master composers in Our Young Folks. This may reflect a greater interest in cultivated music in the Boston area. Or perhaps the editors of the children's magazine had more interest in content which might prove educational while the adults' editors were more concerned with entertaining their readers. In addition, Julius Eichberg was heavily involved in the selection of many of the works by master composers.

**Eichberg's Impact**

From the standpoint of the history of music education, a significant discovery of this study is the involvement of Julius Eichberg. The educator had a sizable impact on the music published in Our Young Folks. He either composed or arranged thirteen of the fifty-one pieces published in the magazine. This means that Eichberg was directly responsible for over one-fourth of the music published in the magazine.

Eichberg made all of his contributions to volume four, 1868. This is the volume in which music was published most often. Twenty-one of the fifty-one pieces, almost half of the total, are found in volume four. In addition, all of the works composed by musical figures who are recognized today appear in volume four.

Eichberg can also be credited with the large proportion of instrumental works which appear in Our Young Folks. The educator was responsible, as either composer or

arranger, for thirteen of the twenty-two instrumental pieces. The instrumental pieces in Our Young Folks are clustered in volume four, with twenty of the twenty-two being published while Eichberg was involved with the magazine.

The nature of Eichberg's influence on the music in Our Young Folks can be explained by his own background and musical activities. Born in Germany to a musical family in 1824, Eichberg enjoyed a classical European education as a violinist. He attended the Brussels Royal Conservatory, where he won prizes in both violin performance and composition. With such a background, he would naturally look to instrumental music and to recognized composers as he chose works to submit for publication. Though not a pianist, he would have known that pianos were the most common instrument in the readers' homes and that if Our Young Folks were to publish instrumental music, piano music was the logical choice. In addition, he was a committed music educator. As such, he would have been aware of the educational value of a publication for children, and he would have chosen musical material which he believed had educational merit. With his classical training, he would have believed that the works of master composers have much to offer young people who are learning music. The music he chose to arrange, which was composed by Mozart, Beethoven, Schumann, Diabelli, and Kuhlau, seems to bear witness to such a philosophy.

Eichberg was a part of the mid-century wave of German immigrant musicians, described by Loesser in Men, Women, and Pianos, who increased their new countrymen's awareness of instrumental music in the European classical tradition. Loesser seems to be exactly describing Eichberg when he wrote:

> In every sizable American city the mid-century German musicians persisted in their missionary work and soon convinced many an exceptional American of the older stock to the enjoyment of the greater instrumental literature, to the gospel according to Saints Beethoven and Mozart and Saints Schumann, Chopin, and Mendelssohn.[5]

To wonder why Eichberg ended his involvement with Our Young Folks after only one year is an interesting speculation. Eichberg had a very busy musical life in Boston. Like many musicians today, he was involved in a variety of activities, including teaching, conducting, composing, performing, and arts administration. He founded the Boston Conservatory of Music in 1867, and in 1868 he was teaching in two high schools. By 1870 he was the Supervisor of Musical Instruction for the Boston public school system. Perhaps his growing teaching and administrative responsibilities forced him to curtail his composing and arranging for magazines. The mystery may be solved in the future, as Eichberg's life is researched more fully.

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[5] Arthur Loesser, Men, Women, and Pianos (New York: Simon and Schuster, 1954) p. 537.

# CHAPTER 7
# CONCLUSION

## Evaluation of the Music

The coexistence of compositions by such revered masters as Mozart, Beethoven, and Schumann with the works of persons who are unknown today raises the question of the relative quality of the musical contributions to Our Young Folks.

If inventiveness is used as a measure, the quality of these pieces is obviously uneven. This nonuniformity can be illustrated by considering the works for solo voice and piano. When examining such characteristics as variance of accompaniment from the vocal line, differences in melodic material in solo piano passages as compared to the voice part, and use of tone painting, obvious differences are seen among the composers.

A comparison of J. R. Thomas' Song of the Robin to T. Crampton's Song to September offers a clear example of such discrepancy. In the Thomas piece, the accompaniment doubles the vocal line in no instance. There are two different accompaniment styles, alternation between single bass notes under sixteenth-note arpeggiated treble chords and sustained bass notes with treble rhythmic chords. Both an introduction and a postlude are present; each is eight measures in length. In only three measures of these sixteen which are for piano solo does the piano part use melodic material that also appears in the vocal line. The postlude features a creative instance of

tone painting in the use of accented sixteenth-notes at the interval of a minor second to represent the robin's song.

Much less musical imaginativeness can be seen in the Crampton work. The accompaniment doubles the voice at all times. There is only one accompaniment style, characterized by repetitive rhythms and open octaves in the bass. There are no measures for solo piano. The three-verse text, which describes a natural setting in autumn, offers several opportunities for tone painting, but no use of the device can be found in the piece.

The solo piano music in the magazine shows less unevenness in musical inventiveness. These instrumental pieces are largely the work of practiced composers in the European Classical and Romantic traditions or of Julius Eichberg, who was thoroughly trained in those traditions. An examination of the piano works brings up another interesting factor in regard to quality, the relationship or lack thereof between complexity and value.

A case in point is offered by a comparison of Schumann's The Happy Farmer to Gypsies in the Village by Eichberg. This Schumann piece consists of twenty measures. The Eichberg work, which has 105 measures, is over five times as long. The Happy Farmer is of Intermediate difficulty, while Gypsies in the Village is Moderately Difficult. The latter piece modulates; the former does not. The Eichberg shows variation in tempo and dynamics, unlike the Schumann. The Eichberg is obviously more complicated. Yet the simpler Schumann piece is of at least equal value, particularly as a piece that might be played by or for children. The technical demands allow the Schumann work to be played

by less experienced pianists, and its shorter and aurally engaging melody make it a better choice for naive listeners.

Another aspect of musical quality which is brought to mind by this collection of pieces is the relationship between pedagogical utility and musical content. When the composer's primary objective is to produce material which can be used to successfully teach particular points, the results may be perceived to be lacking in musical creativity. To produce works which are technically accessible to inexperienced musicians, effectively communicate the material which needs to be taught, and are simultaneously euphonious and inventive is a challenge. For some pedagogical objectives, repetitiveness is helpful; the teaching pieces of Czerny provide examples. Musical pieces which are intended for use in instruction and which fulfill that purpose have value, even when artistic depth is lacking.

Music should be evaluated on how well it achieves its primary objective. The editors of Our Young Folks sought to provide their readers with " ... attractive instruction."[1] They were also seeking materials which would inspire positive multi-generational engagement in music within the home. This collection of pieces could fulfill those objectives very well.

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[1] Quoted in John Morton Blum, "Introduction," in Yesterday's Children (Boston: Houghton Mifflin, 1959), p. xiv.

## Pedagogical Implications

A number of implications for the study and teaching of nineteenth-century American music history and the history of music education in the United States emerge from this research. Since instances of magazine music are so numerous in nineteenth-century American publishing, and since periodicals were ubiquitous in nineteenth-century lives and homes, the existence and role of this music should be considered in the study of musical activity and musical life in the nineteenth-century United States.

Full descriptions of the work of nineteenth-century composers should include information about their contributions to magazine music. Biographers and historians of music who are studying the lives and activities of nineteenth-century composers and other musicians of the era should look for evidence of participation in periodical publication and should include this information in their findings.

Discussion of compositional activity in nineteenth-century America should include the fact that numerous people, some of whom were women, regularly wrote music for publication in periodicals. Composing for magazines has been generally overlooked in historical assessments of nineteenth-century musical creativity. To overlook magazine music when describing the music writing which occurred in nineteenth-century America is to paint an incomplete picture. This incomplete picture may particularly distort the view of women's activity as composers. Women who were seeking an outlet as composers may have been especially likely to have turned to magazine publication. As Bonny H. Miller has pointed out, "Publication in magazines presented a unique means of national exposure for women who composed and performed

strictly in the private home, or sphere, according to the accepted mores of modesty for Victorian ladies."[2] Periodicals gave women composers a way to engage in the "man's activity" of creating music without violating the expectation that acceptable activities for women took place within the home and family. Persons who want to understand the extent of compositional activity by nineteenth-century women in America must include magazine music in their deliberations in order to succeed. It is most important that female students clearly understand that women have composed music in every era and that there is no reason why women of today should not aspire to be composers. Including the composers of magazine music in descriptions of women's compositional activity can help to solidify these points.

Portrayals of nineteenth-century musical life should include descriptions of magazine music and its uses in the home. Including the music making and music teaching which took place in the home is particularly important for providing a complete and accurate picture of the musical life of women and children in the last century. Most histories of American musical life have emphasized composition for public consumption as the defining musical activity. In fact, musical life for many more people in the nineteenth century consisted of playing, singing, and learning about music at home. Women and children participated in such activities regularly, and their participation should be recorded in all descriptions of our musical past. As Jane Bowers and Judith Tick have pointed out, "The absence of women in the standard music histories is not due to their absence in the musical past. Rather, the questions so far asked by historians have

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[2] Miller, "Ladies' Companion, Ladies' Canon?" p. 165.

tended to exclude them."[3] Inclusion in musicological inquiry of magazine music and the evidence it provides can encourage the questions and answers which take the musical life of children and women into account and thus produce a more balanced and complete picture of the musical past.

Magazine music should be included in all profiles of the history of music printing and publishing in America. Surveys and historical descriptions of music publishing tend to focus on the production of stand-alone printed scores rather than on publications which included music along with other kinds of material such as fiction and prose articles. Publication in magazines was a chief method for producing music which found its way into numerous homes in nineteenth-century America. Magazine music should be included in order to paint a complete picture of the publication of music in the United States.

In the teaching of the history of music education, attention should be paid to the contributions which leading music educators made to magazine music. Activity in composing and arranging for periodicals should be included in biographical reports of Julius Eichberg and others. Since magazines were so widely circulated in nineteenth-century America, an educator's contribution to periodicals extended his influence beyond his own city and classroom. These outreach activities are an important part of such an educator's legacy and should be recorded among his accomplishments.

This music should also be used in describing and assessing the musical life of the children of past eras and of the history of music teaching in those eras. The types of

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[3] Jane Bowers and Judith Tick, "Introduction," in Women Making Music, edited by Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), p. 3.

music and references to music found in children's magazines give valuable information about young people's musical involvement and accomplishments which should be included in courses which seek a historical perspective on children and music. In addition, the topic of music teaching which took place in the home, by parents or other adults, should be considered in historical descriptions of music teaching in the United States. Histories of music education have heretofore tended to focus upon music teaching that has happened in school settings. In past eras as in the present time, considerable teaching of music takes place in other arenas, including the home. Such teaching should be included in discussions of the history of music education and attention paid to the relationship between pedagogical activities which take place within schools and those which are carried out elsewhere. Such an approach would result in a more complete view of the teaching and learning of music in the United States.

## Directions for Further Study

Research often raises as many questions as it answers. The present study points out many avenues for future investigation.

Researchers in many of the liberal arts and social sciences who are interested in the latter half of the nineteenth century would do well to consider using magazines of the era as primary source material for their studies. As a result of technological and economic changes which made magazines more economical to produce and easier to distribute than had previously been the case, periodicals of the era were widely circulated and used. Since magazines did not have to compete with other vehicles of entertainment and

instruction such as radio, television, cinema, or computers, periodicals played a more important part in people's lives than was true previously or has been true since. Fortunately, magazines of the late-nineteenth century are accessible to researchers through their libraries. Numerous libraries have reported owning at least some copies of Our Young Folks, either in print or microform. The American Periodicals Series, 1850-1900, a set of 771 microfilm reels which includes the complete runs of several hundred periodical titles published in the United States, is widely available in libraries.[4] These valuable resources are accessible to researchers in a variety of locations. To see firsthand the materials which persons of the time were reading, writing, and using in their homes can provide insight for studies of many aspects of culture, including but not limited to religion, sociology, child-rearing, education, arts, and gender relations. Research using magazines should continue and be expanded.

There is much more magazine music to be studied. To say that the research to date into magazine music of nineteenth-century America has only "scratched the surface" is a fair assessment. Studies now completed have considered selected titles, selected issues from those titles, or both. A broader picture will emerge when studies of nineteenth-century magazine music are more numerous. Although no one study can provide comprehensive coverage, individuals can contribute to collecting the evidence

[4] American Periodical Series, 1850-1900 (Ann Arbor, Mich.: University Microfilms International, 1971-75).

that would provide a more complete understanding of nineteenth-century musical life, particularly in the home.

More research is especially needed in the area of children's magazine music. Kelly lists 280 children's periodicals published in the United States in the 1800s.[5] The musical contents of these magazines could be analyzed and the results compared to what was found in Our Young Folks. Kelly's geographical listing makes clear that during the nineteenth century, magazines for juveniles were published in California, Connecticut, the District of Columbia, Georgia, Illinois, Maine, Maryland, Michigan, Missouri, New Hampshire, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, South Carolina, Tennessee, Utah, and Virginia, as well as in Massachusetts.[6] The music in magazines published in different locales could be compared and conclusions drawn about the musical life of children in different cities or regions. Kelly's chronological list identifies two magazines for children published in the United States during the 1700s, ninety-six which began publication in the first half of the twentieth century and a selected list of fifteen which have been published since 1950.[7] The music published in eighteenth- and twentieth-century American children's magazines could be compared to that found in nineteenth-century periodicals. Periodicals for children which emphasized music could be sought, studied, and their contents compared to the music found in general-interest magazines of present and past decades and to the offerings in current-day juvenile periodicals which specialize in music. Kelly's selected bibliography names one music-

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[5] Kelly, Chidlren's Periodicals, p. 563-574.
[6] Ibid., p. 563-574.
[7] Ibid., p. 553, 559-561.

specific periodical title, Youth's Musical Companion, which was published in Sharon, Pennsylvania.[8] This magazine and others which may have existed might provide additional insights into children's musical life in the home. Another fruitful avenue would be a comparison of the music found in secular general-interest magazines to the music published in the several religiously-orientated magazines for children which were common in the nineteenth century. Fortunately, due to library collections which specialize in historical children's literature and to the availability of such microform products as The American Periodicals Series, 1850-1900,[9] the magazines are available for scholars' use. Library collections which can support such studies include the Baldwin Library of Historical Children's Literature at the University of Florida in Gainesville; the Lena Y. de Grummond Collection at the University of Southern Mississippi in Hattiesburg; the Rare Book Division of the Library of Congress in Washington , D.C.; the Rare Book Department of the Free Library of Philadelphia; the collections at the American Antiquarian Society in Worcester, Massachusetts; the Kerlan Collection at the University of Minnesota in Minneapolis; and the Department of Special Collections in the libraries of the University of California at Los Angeles. These libraries are widely dispersed throughout the United States and are open for researchers. The holdings of these collections constitute a treasure trove of research material which has been

[8] Kelly, Children's Periodicals, p. 552.
[9] American Periodical Series, 1850-1900 (Ann Arbor: University Microfilms International, 1971-1975).

underutilized to date and which is deserving of more attention from scholars in a variety of disciplines, most assuredly including the history of music.

Children's magazine music of the nineteenth century could be compared to the music for children which can be found in other kinds of publications of the same era. The music in textbooks written for use in school music programs by Julius Eichberg and others would provide an interesting contrast to the music which appears in publications which were used at home. Such a comparison might shed light on the similarities and differences between children's musical experiences at school and those within the home. The music found in religious books, including hymnals, could be compared to contemporary magazine music. Music in nonreligious juvenile books could be found, studied, and compared to the music found in children's periodicals. The libraries of nineteenth-century children's literature which were mentioned above can provide the source materials for such comparative study.

Much work remains to be done in the bibliography of music published for children in the nineteenth century. Articles or book-length bibliographies which list, describe, and locate the printed music which appears in magazines and books of the period would be a tremendous help to scholars who seek to use these resources more fully. The collections of historical children's literature which are available around the United States could be utilized to collect the information which would be needed to create such bibliographies.

The music in Our Young Folks could be scanned and placed in a digital-image database. Such a database, particularly if viewable over the Internet, would make the

music much easier to access by collecting the music in one place and by enabling researchers to view the music remotely. The music from Our Young Folks would provide a useful prototype project in which to find and solve the challenges of making scanned images of magazine music available. The opus of sheet music published in this magazine offers a group of pieces of a relatively manageable size which is especially appropriate for such an endeavor. Perfecting the process of producing scanned images of magazine music could open a new chapter in the use of these works as research material. If magazine music from several periodicals were available in remotely-accessible databases, the music from various publications, locales, and time periods could be compared with much greater ease than is now possible. Such improvement in the accessibility of these primary research sources could help scholars to greatly expand our understanding of nineteenth-century American musical life.

Printed music is not the only aspect of these magazines which is relevant to scholars of music history and music education. These periodicals contain multitudinous other references to music, including illustrations, musical symbols in rebuses and other puzzles, and references to music in poems, short stories, and non-fiction articles. Musical elements in the prose articles and in the illustrations of these magazines could be identified, analyzed, and compared to evidence provided by the printed music to gain a more complete picture of nineteenth-century musical life. Koza has done pioneering work in analysis of musical references in Godey's Lady's Book. Similar studies could be done with other magazines, particularly those for children. A cursory examination of the rebuses which were published monthly in Our Young Folks revealed that these puzzles

include numerous musical icons and that knowledge of note names in bass and treble clefs and understanding of musical symbols are required to solve them. An analysis of the rebuses in Our Young Folks would provide interesting data which could be compared to the information about the printed music which was gathered in the present study. Musical icons from Our Young Folks and other similar magazines would also be good candidates for scanning into remotely-accessible databases.

As a publication which had a significant effect on the development of children's periodicals in the United States and on the evolution of American literature for young people, Our Young Folks is deserving of a more thorough historical treatment than it has hitherto received. Specialized resources for the study of New England history in the nineteenth century, such as those in the collections of the American Antiquarian Society, could be utilized to do detailed research into the lives of the many distinguished contributors to the magazine. An examination of the archives of Ticknor and Fields might reveal information about the activities of the company which would shed new light on the contents and influence of the monthly. A better understanding of the background and circumstances would enable a historian to create a more complete picture of the life of this influential periodical.

The study of the music in Our Young Folks has revealed new information about musical life in the middle- and upper-class homes of nineteenth-century America. We are reminded that some composers of the era saw their work published in domestic periodicals. Excellent music educators including Julius Eichberg extended their influence beyond their own cities and classrooms by contributing to magazine music. The same

values and concerns expressed in the prose and poetry published in these magazines, such as the fascination with nature and the out-of-doors, can be expected to be discernible in the lyrics and programmatic topics found in the printed music. This research emphasizes the necessity of including the consideration of magazine music in assessments of musical activity in the United States during the last century. The project also reminds us that much work remains to be done in assessing the music and references to music in American periodicals for children.

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# APPENDIX A
# DATABASE PRINTOUT

| | Item No. | Vol.-Year | Month | Pages | Title | Type |
|---|---|---|---|---|---|---|
| 1 | 1 | 2-1866 | 2 | 124 | Winter Song | V/P |
| 2 | 2 | 2-1866 | 10 | 630-631 | Nutting Song | V/P |
| 3 | 3 | 2-1866 | 12 | 766-767 | Skating Song | V/P |
| 4 | 4 | 3-1867 | 1 | 58-60 | New-Year Song | V/P |
| 5 | 5 | 3-1867 | 2 | 122-124 | Winter Night | V/P |
| 6 | 6 | 3-1867 | 3 | 186-187 | Night Winds | V/P |
| 7 | 7 | 3-1867 | 4 | 250-251 | The Song of the Robin | V/P |
| 8 | 8 | 3-1867 | 5 | 315-316 | Maying | V/P |
| 9 | 9 | 3-1867 | 6 | 378-380 | A Song of the Roses | V/P |
| 10 | 10 | 3-1867 | 7 | 442-443 | Making Hay | V/P |
| 11 | 11 | 3-1867 | 8 | 506-507 | Summer Morning | V/P |
| 12 | 12 | 3-1867 | 9 | 571-572 | Boat Song | V/P |
| 13 | 13 | 3-1867 | 10 | 634-635 | Beautiful Summer | V/P |
| 14 | 14 | 3-1867 | 11 | 699-700 | November | V/P |
| 15 | 15 | 3-1867 | 12 | 761-762 | Pictures in the Fire | V/P |
| 16 | 16 | 4-1868 | 1 | 60 | Children's Hymn | Hymn |
| 17 | 17 | 4-1868 | 2 | 122 | Child's Evening Prayer | Pn |
| 18 | 18 | 4-1868 | 2 | 123-124 | Melody for Piano | Pn |
| 19 | 19 | 4-1868 | 3 | 186-188 | Gypsies in the Village | Pn |
| 20 | 20 | 4-1868 | 3 | 188 | Melody | Pn |
| 21 | 21 | 4-1868 | 4 | 249-250 | The Happy Farmer | Pn |
| 22 | 22 | 4-1868 | 4 | 250-251 | Andante Cantabile | Pn |
| 23 | 23 | 4-1868 | 5 | 312-315 | Turkish March | Pn |
| 24 | 24 | 4-1868 | 5 | 315 | From the "Serenade," Op. 8 | Pn |
| 25 | 25 | 4-1868 | 6 | 377-378 | Children Soldiers | Pn |
| 26 | 26 | 4-1868 | 6 | 378-380 | Venetian Barcarole | Pn |
| 27 | 27 | 4-1868 | 7 | 442-443 | Reapers' Song | Pn |
| 28 | 28 | 4-1868 | 7 | 444 | Evening Song | Pn |
| 29 | 29 | 4-1868 | 8 | 505-507 | Polonaise | Pn |
| 30 | 30 | 4-1868 | 8 | 507 | Andantino | Pn |
| 31 | 31 | 4-1868 | 9 | 569-570 | Hunting Song | Pn |
| 32 | 32 | 4-1868 | 9 | 570 | Andante Gracioso | Pn |
| 33 | 33 | 4-1868 | 9 | 571 | Sunday Morning | Pn |
| 34 | 34 | 4-1868 | 10 | 634-637 | Melody from the Opera of "Les Huguenots" | Pn |
| 35 | 35 | 4-1868 | 11 | 697-700 | Theme and Variations | Pn |
| 36 | 36 | 4-1868 | 12 | 758-759 | Rondo Mignon | Pn |
| 37 | 37 | 5-1869 | 2 | 128-129 | Utopia | V/P |
| 38 | 38 | 5-1869 | 6 | 418 | The Rivulet | V/P |
| 39 | 39 | 5-1869 | 7 | 491 | Lady Moon | V/P |
| 40 | 40 | 5-1869 | 8 | 563-564 | Berrying Song | V/P |
| 41 | 41 | 5-1869 | 9 | 633-634 | Swing Away | V/P |
| 42 | 42 | 5-1869 | 10 | 706-707 | Three in a Bed | V/P |
| 43 | 43 | 5-1869 | 5 | 338-339 | Little Nannie | V/P |
| 44 | 44 | 7-1871 | 1 | 58 | Christmas Carol | V/P |
| 45 | 45 | 8-1872 | 1 | 52 | Christmas Carol | Hymn |
| 46 | 46 | 8-1872 | 5 | 311-312 | The Robin | V/P |
| 47 | 47 | 8-1872 | 7 | 441 | Four Black and White Mice | V/P |
| 48 | 48 | 8-1872 | 9 | 571 | Song to September | V/P |
| 49 | 49 | 9-1873 | 5 | 305 | May Polka | Pn |
| 50 | 50 | 9-1873 | 11 | 694 | Apple Blossom Waltz | Pn |
| 51 | 51 | 9-1873 | 12 | 759 | The Chickadee | V/P |

| | Lenght in M. | Form | Programmatic? | Program Topic | Composer |
|---|---|---|---|---|---|
| 1 | 16 | S | N/A | | T, H. M. |
| 2 | 24 | S | N/A | | T, H. M. |
| 3 | 24 | S | N/A | | T, H. M. |
| 4 | 46 | S | N/A | | Thomas, J. R. |
| 5 | 54 | S | N/A | | Thomas, J. R. |
| 6 | 24 | S | N/A | | Thomas, J. R. |
| 7 | 48 | S | N/A | | Thomas, J. R. |
| 8 | 24 | S | N/A | | Thomas, J. R. |
| 9 | 32 | VR | N/A | | Thomas, J. R. |
| 10 | 26 | VR | N/A | | Thomas, J. R. |
| 11 | 28 | S | N/A | | Thomas, J. R. |
| 12 | 30 | S | N/A | | Thomas, J. R. |
| 13 | 48 | S | N/A | | Thomas, J. R. |
| 14 | 24 | VR | N/A | | Thomas, J. R. |
| 15 | 28 | S | N/A | | Thomas, J. R. |
| 16 | 16 | S | N/A | | Weber, F. |
| 17 | 21 | TC | Yes | Religion | Eichberg, Julius |
| 18 | 43 | ABA | No | | Eichberg, Julius |
| 19 | 105 | ABA | Yes | Gypsies | Eichberg, Julius |
| 20 | 16 | ABA | No | | Eichberg, Julius |
| 21 | 20 | ABA | Yes | Farming | Schumann, Robert |
| 22 | 53 | ABA | No | | Mozart [Wolfgang Amadeus |
| 23 | 183 | ABA | Yes | Turkey | Mozart [Wolfgang Amadeus |
| 24 | 32 | AB | No | | Beethoven [Ludwig von] |
| 25 | 24 | ABA | Yes | Military | Eichberg, Julius |
| 26 | 65 | ABA | Yes | Boating | Eichberg, Julius |
| 27 | 44 | R | Yes | Farming | Schumann, R. [Robert] |
| 28 | 24 | ABA | Yes | Evening | Spindler, C. |
| 29 | 80 | ABA | No | | Diabelli |
| 30 | 43 | ABA | No | | Kuhlau, F. |
| 31 | 36 | AB | Yes | Hunting | Schumann, Robert |
| 32 | 26 | ABA | No | | Mozart [Wolfgang Amadeus |
| 33 | 58 | ABA | Yes | Sunday | Kullak, Th., Dr. |
| 34 | 62 | TC | No | | Meyerbeer |
| 35 | 128 | TV | No | | Hummel, J. N. |
| 36 | 77 | R | No | | Baumfelder, Frederic |
| 37 | 25 | S | N/A | | German air |
| 38 | 20 | VR | N/A | | Boott, F. |
| 39 | 52 | S | N/A | | Boott, F. |
| 40 | 31 | S | N/A | | Boott, F. |
| 41 | 44 | S | N/A | | Boott, F. |
| 42 | 56 | VR | N/A | | Boott, F. |
| 43 | 56 | S | N/A | | Boott, F. |
| 44 | 24 | VR | N/A | | Gay, Agnes |
| 45 | 8 | S | N/A | | Music from the German |
| 46 | 20 | S | N/A | | Crampton, T. |
| 47 | 14 | S | N/A | | Crampton, T. |
| 48 | 16 | S | N/A | | Crampton, T. |
| 49 | 50 | ABA | Yes | May | Leland, Mary A. |
| 50 | 40 | ABA | Yes | Nature | Olivier, Sophie |
| 51 | 15 | VR | N/A | | Crampton, T. |

| | Arranger | Poet | Diff. Pn. | Key | Voice range | Keyboard range |
|---|---|---|---|---|---|---|
| 1 | N/A | Miller, Emily Huntington | | C M | e' g" | G d' |
| 2 | N/A | Miller, Emily Huntington | MD | F M | c' f" | F g" |
| 3 | N/A | Miller, Emily Huntington | | Bb M | c' f" | F f" |
| 4 | N/A | Miller, Emily Huntington | | C M | d' f" | F e"' |
| 5 | N/A | Miller, Emily Huntington | MD | Bb M | d' f" | F d"' |
| 6 | N/A | Miller, Emily Huntington | MD | A M | e' f#" | E a" |
| 7 | N/A | Miller, Emily Huntington | MD | D M | e' e" | A d"' |
| 8 | N/A | Miller, Emily Huntington | | C M | b f' | G g" |
| 9 | N/A | Miller, Emily Huntington | MD | Ab M | Ab eb" | Eb g" |
| 10 | N/A | Miller, Emily Huntington | | C M | c' f" | G a" |
| 11 | N/A | Miller, Emily Huntington | | C M | d' f" | G f" |
| 12 | N/A | Miller, Emily Huntington | | C M | c' e" | C a" |
| 13 | N/A | Miller, Emily Huntington | | F M | Bb f" | F g" |
| 14 | N/A | Miller, Emily Huntington | | Bb M | c' f" | Bb' bb" |
| 15 | N/A | Miller, Emily Huntington | | D M | e' e" | D |
| 16 | N/A | Wells, Anna M., Mrs. | | C M | F f" | F f" |
| 17 | N/A | N/A | | C M | N/A | c f" |
| 18 | N/A | N/A | | G M | N/A | G c"' |
| 19 | N/A | N/A | MD | A m;A M;A m | N/A | E a" |
| 20 | N/A | N/A | | G M | N/A | G e" |
| 21 | N/A | N/A | | F M | N/A | Bb f" |
| 22 | Eichberg, Julius | N/A | MD | F M | N/A | F' c"' |
| 23 | Eichberg, Julius | N/A | MD | A m;A M;A m | N/A | D e"' |
| 24 | Eichberg, Julius | N/A | MD | D M | N/A | F# b"' |
| 25 | N/A | N/A | | C M | N/A | C c"' |
| 26 | N/A | N/A | | A m;F M;A m | N/A | D e"' |
| 27 | N/A | N/A | | C M | N/A | c c"' |
| 28 | N/A | N/A | | E M | N/A | A c#"' |
| 29 | Eichberg, Julius | N/A | MD | G M | N/A | C# d"' |
| 30 | Eichberg, Julius | N/A | | Bb M | N/A | F f" |
| 31 | Eichberg, Julius | N/A | | F M | N/A | A bb" |
| 32 | Eichberg, Julius | N/A | | A M | N/A | A a" |
| 33 | N/A | N/A | | C M | N/A | C |
| 34 | Alberti | N/A | MD | G M | N/A | G' g"' |
| 35 | N/A | N/A | MD | G M | N/A | G d"' |
| 36 | N/A | N/A | MD | G M | N/A | G d"' |
| 37 | N/A | Wiebe, Edward | | Bb M | bb f" | Bb' f" |
| 38 | N/A | Larcom, Lucy | MD | D M | d' d" | G f#" |
| 39 | N/A | Houghton, Lord | | G M | d' e" | A b" |
| 40 | N/A | Larcom, Lucy | | G M | d' e" | D e" |
| 41 | N/A | Larcom, Lucy | MD | Eb M | eb' eb" | Bb eb"' |
| 42 | N/A | Cooper, George | MD | F M | a f" | G a" |
| 43 | N/A | Larcom, Lucy | | A M | c#' e" | A a" |
| 44 | N/A | Gay, Agnes | | F M | c' f" | C f" |
| 45 | N/A | B., J. V. | | F M | F d" | F d" |
| 46 | N/A | Thaxter, Celia | | Bb M | d' f" | D g" |
| 47 | N/A | Unknown | | D M | d' d" | G d" |
| 48 | N/A | Unknown | | A M | d#' d" | D d" |
| 49 | N/A | N/A | | G M | N/A | d g" |
| 50 | N/A | N/A | MD | D M;G M;D M | N/A | A' a"' |
| 51 | N/A | Stone, Eudora M. | MD | A M | d#' e" | C# e" |

| | Dyn. Opening | Varying Dyn? | Time Signature | Tempo. Opening | Varying tempos? | Pn intro? |
|---|---|---|---|---|---|---|
| 1 | None | No | 6/8 | None | No | No |
| 2 | None | No | 4/4 | None | Fermatas | Yes |
| 3 | None | No | 6/8 | Moderately Quick | Yes | Yes |
| 4 | p | Yes | 6/8 | Allegretto | Yes | Yes |
| 5 | pp | Yes | 2/4 | Allegretto | Yes | Yes |
| 6 | None | Yes | 3/4 | Moderato | Yes | Yes |
| 7 | None | Yes | 3/8 | Moderately quick | Fermata | Yes |
| 8 | p | No | 3/4 | Allegretto | Yes | Yes |
| 9 | None | No | 6/8 | Allegretto | No | Yes |
| 10 | None | Yes | 6/8 | Lively | No | Yes |
| 11 | None | Yes | C | Allegro Moderato | Fermatas | Yes |
| 12 | None | Yes | 6/8 | Allegretto | Fermata | Yes |
| 13 | None | No | 3/4 | None | Yes | Yes |
| 14 | None | Yes | C | Moderately fast | Fermata | Yes |
| 15 | None | Yes | 2/4 | Allegretto | Yes | Yes |
| 16 | None | No | C | None | No | N/A |
| 17 | p | Yes | C | Andante | No | N/A |
| 18 | p | Yes | 3/4 | Moderato | No | N/A |
| 19 | p | Yes | 2/4 | Allegretto | Yes | N/A |
| 20 | None | Yes | C | Andantino | Yes | N/A |
| 21 | f | No | C | Allegretto scherzando | No | N/A |
| 22 | p | Yes | 3/4 | Andante cantabile | Yes | N/A |
| 23 | p | Yes | 2/4 | Allegretto | No | N/A |
| 24 | None | Yes | 2/4 | Andante | No | N/A |
| 25 | f | Yes | C | Alla Marcia | No | N/A |
| 26 | p | Yes | 6/8 | Allegretto | No | N/A |
| 27 | p | Yes | 6/8 | Not too fast | No | N/A |
| 28 | None | Yes | C | Quietly | Yes | N/A |
| 29 | p | Yes | 3/4 | None | Fermata | N/A |
| 30 | p | Yes | 3/4 | None | No | N/A |
| 31 | f | Yes | 6/8 | Merrily | No | N/A |
| 32 | p | Yes | 6/8 | Andante gracioso | No | N/A |
| 33 | p | Yes | 2/4 | Andantino | Yes | N/A |
| 34 | f | Yes | C 2/4 | Allegro moderato | Yes | N/A |
| 35 | p | Yes | C 3/4 | Allegretto | Yes | N/A |
| 36 | p | Yes | 2/4 | Vivace con grazia. | Yes | N/A |
| 37 | None | No | C | None | No | No |
| 38 | mf | Yes | 6/8 | Allegretto | Yes | Yes |
| 39 | mf | Yes | 3/8 | Allegretto | Yes | Yes |
| 40 | mf | Yes | 6/8 | Allegretto | Yes | Yes |
| 41 | f | Yes | 2/4 | Allegro vivace | Yes | Yes |
| 42 | mf | Yes | 3/8 | Allegretto | Yes | Yes |
| 43 | mf | Yes | 3/8 | Allegretto | Yes | Yes |
| 44 | None | No | 2/4 | None | Fermata | No |
| 45 | None | No | C | None | No | N/A |
| 46 | None | Yes | C | Allegretto | No | Yes |
| 47 | None | No | 2/4 | Lively | No | No |
| 48 | mf | Yes | 6/8 | Moderato fragioso. | No | No |
| 49 | None | No | 2/4 | Allegro | No | N/A |
| 50 | p | Yes | 3/4 | None | No | N/A |
| 51 | None | Yes | 6/8 | Andante Moderato | No | Yes |

| | Pn Inter? | Pn Post? | No. of verses | Topic of lyrics |
|---|---|---|---|---|
| 1 | No | No | 2 | Seasons |
| 2 | No | Yes | 3 | Seasonal Activity |
| 3 | No | Yes | 2 | Seasonal Activity |
| 4 | No | Yes | 2 | Holiday |
| 5 | No | Yes | 3 | Seasons |
| 6 | No | Yes | 3 | Seasons |
| 7 | No | Yes | 2 | Birds |
| 8 | No | Yes | 3 | Seasons |
| 9 | No | Yes | 3 | Flowers |
| 10 | No | Yes | 4 | Farm Activity |
| 11 | No | Yes | 3 | Seasons |
| 12 | No | Yes | 4 | Boating |
| 13 | No | Yes | 3 | Seasons |
| 14 | No | No | 3 | Seasons |
| 15 | No | Yes | 3 | Home |
| 16 | N/A | N/A | 4 | Religion |
| 17 | N/A | N/A | N/A | N/A |
| 18 | N/A | N/A | N/A | N/A |
| 19 | N/A | N/A | N/A | N/A |
| 20 | N/A | N/A | N/A | N/A |
| 21 | N/A | N/A | N/A | N/A |
| 22 | N/A | N/A | N/A | N/A |
| 23 | N/A | N/A | N/A | N/A |
| 24 | N/A | N/A | N/A | N/A |
| 25 | N/A | N/A | N/A | N/A |
| 26 | N/A | N/A | N/A | N/A |
| 27 | N/A | N/A | N/A | N/A |
| 28 | N/A | N/A | N/A | N/A |
| 29 | N/A | N/A | N/A | N/A |
| 30 | N/A | N/A | N/A | N/A |
| 31 | N/A | N/A | N/A | N/A |
| 32 | N/A | N/A | N/A | N/A |
| 33 | N/A | N/A | N/A | N/A |
| 34 | N/A | N/A | N/A | N/A |
| 35 | N/A | N/A | N/A | N/A |
| 36 | N/A | N/A | N/A | N/A |
| 37 | No | No | 5 | Utopia |
| 38 | No | Yes | 5 | Nature |
| 39 | No | Yes | 2 | Moon |
| 40 | No | Yes | 3 | Farm Activity |
| 41 | No | Yes | 2 | Farm Play |
| 42 | No | Yes | 3 | Pets in home |
| 43 | No | Yes | 2 | Nature |
| 44 | No | No | 5 | Holiday |
| 45 | N/A | N/A | 6 | Holiday |
| 46 | No | Yes | 3 | Birds |
| 47 | No | No | 7 | Mice |
| 48 | No | No | 3 | Seasons;Nature |
| 49 | N/A | N/A | N/A | N/A |
| 50 | N/A | N/A | N/A | N/A |
| 51 | No | Yes | 3 | Birds |

# APPENDIX B
# DATABASE REPORTS

| Type |
| --- |
| Hymn |
| Hymn |
| Hymn |
| COUNT OF Type: 2 |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| Pn |
| COUNT OF Type: 22 |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
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| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |
| V/P |

| Type | |
|---|---|
| V/P | |
| V/P | |
| V/P | |
| V/P | |
| V/P | |
| V/P | |
| V/P | |
| COUNT OF Type: | 27 |
| COUNT OF Type: | 51 |

Length

| Length in M. |
| --- |
| 8 |
| 8.00 |
| 14 |
| 14.00 |
| 15 |
| 15.00 |
| 16 |
| 16.00 |
| 16.00 |
| 16.00 |
| 16.00 |
| 20 |
| 20.00 |
| 20.00 |
| 20.00 |
| 21 |
| 21.00 |
| 24 |
| 24.00 |
| 24.00 |
| 24.00 |
| 24.00 |
| 24.00 |
| 24.00 |
| 24.00 |
| 24.00 |
| 25 |
| 25.00 |
| 26 |
| 26.00 |
| 26.00 |
| 28 |
| 28.00 |
| 28.00 |
| 30 |
| 30.00 |
| 31 |
| 31.00 |

| Length in M. |
| --- |
| 32 |
| 32.00 |
| 32.00 |
| 36 |
| 36.00 |
| 40 |
| 40.00 |
| 43 |
| 43.00 |
| 43.00 |
| 44 |
| 44.00 |
| 44.00 |
| 46 |
| 46.00 |
| 48 |
| 48.00 |
| 48.00 |
| 50 |
| 50.00 |
| 52 |
| 52.00 |
| 53 |
| 53.00 |
| 54 |
| 54.00 |
| 56 |
| 56.00 |
| 56.00 |
| 58 |
| 58.00 |
| 62 |
| 62.00 |
| 65 |
| 65.00 |

| Length in M. |
|---|
| 77 |
| 77.00 |
| 80 |
| 80.00 |
| 105 |
| 105.00 |
| 128 |
| 128.00 |
| 183 |
| 183.00 |

| | |
|---|---|
| AVERAGE Length in M.: | 41.24 |
| MINIMUM Length in M.: | 8.00 |
| MAXIMUM Length in M.: | 183.00 |

Form

| Form | Type | |
|---|---|---|
| **AB** | | |
| **Pn** | | |
| AB | Pn | |
| AB | Pn | |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **ABA** | | |
| **Pn** | | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| ABA | Pn | |
| **COUNT OF Form:** | | 15 |
| **COUNT OF Type:** | | 15 |
| **COUNT OF Form:** | | 15 |
| **COUNT OF Type:** | | 15 |
| **R** | | |
| **Pn** | | |
| R | Pn | |
| R | Pn | |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **S** | | |
| **Hymn** | | |
| S | Hymn | |
| S | Hymn | |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **V/P** | | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |

| Form | Type | |
|---|---|---|
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| S | V/P | |
| **COUNT OF Form:** | | 20 |
| **COUNT OF Type:** | | 20 |
| **COUNT OF Form:** | | 22 |
| **COUNT OF Type:** | | 22 |
| **TC** | | |
| **Pn** | | |
| TC | Pn | |
| TC | Pn | |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **COUNT OF Form:** | | 2 |
| **COUNT OF Type:** | | 2 |
| **TV** | | |
| **Pn** | | |
| TV | Pn | |
| **COUNT OF Form:** | | 1 |
| **COUNT OF Type:** | | 1 |
| **COUNT OF Form:** | | 1 |
| **COUNT OF Type:** | | 1 |
| **VR** | | |
| **V/P** | | |
| VR | V/P | |
| VR | V/P | |
| VR | V/P | |
| VR | V/P | |
| VR | V/P | |
| VR | V/P | |
| VR | V/P | |
| **COUNT OF Form:** | | 7 |
| **COUNT OF Type:** | | 7 |
| **COUNT OF Form:** | | 7 |
| **COUNT OF Type:** | | 7 |
| **COUNT OF Form:** | | 51 |
| **COUNT OF Type:** | | 51 |

**Non-program**

| Programmatic? | Title |
|---|---|
| **No** | |
| No | Andante Cantabile |
| No | Andante Gracioso |
| No | Andantino |
| No | From the "Serenade," Op. 8 |
| No | Melody |
| No | Melody for Piano |
| No | Melody from the Opera of "Les Huguenots" |
| No | Polonaise |
| No | Rondo Mignon |
| No | Theme and Variations |
| **COUNT OF Programmatic?:** | 10 |
| **COUNT OF Title:** | January |

| | |
|---|---|
| **COUNT OF Programmatic?:** | 10 |
| **COUNT OF Title:** | January |

**Program Topics**

| Program Topic | |
|---|---|
| **Boating** | |
| Boating | |
| **COUNT OF Program Topic:** | 1 |
| **Evening** | |
| Evening | |
| **COUNT OF Program Topic:** | 1 |
| **Farming** | |
| Farming | |
| Farming | |
| **COUNT OF Program Topic:** | 2 |
| **Gypsies** | |
| Gypsies | |
| **COUNT OF Program Topic:** | 1 |
| **Hunting** | |
| Hunting | |
| **COUNT OF Program Topic:** | 1 |
| **May** | |
| May | |
| **COUNT OF Program Topic:** | 1 |
| **Military** | |
| Military | |
| **COUNT OF Program Topic:** | 1 |
| **Nature** | |
| Nature | |
| **COUNT OF Program Topic:** | 1 |
| **Religion** | |
| Religion | |
| **COUNT OF Program Topic:** | 1 |
| **Sunday** | |
| Sunday | |
| **COUNT OF Program Topic:** | 1 |
| **Turkey** | |
| Turkey | |
| **COUNT OF Program Topic:** | 1 |
| | |
| **COUNT OF Program Topic:** | 12 |

Pn Difficulty

| Diff. Pn. |
| --- |
| |
| COUNT OF Diff. Pn.: 33 |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |
| MD |

Diff. Pn.

MD
MD
MD
MD
MD
COUNT OF Diff. Pn.: 18

COUNT OF Diff. Pn.: -51

Keys2

| Key | |
|---|---|
| A M | |
| A M | |
| A M | |
| A M | |
| A M | |
| A M | |
| COUNT OF Key: | 5 |
| A m;A M;A m | |
| A m;A M;A m | |
| A m;A M;A m | |
| COUNT OF Key: | 2 |
| A m;F M;A m | |
| A m;F M;A m | |
| COUNT OF Key: | 1 |
| Ab M | |
| Ab M | |
| COUNT OF Key: | 1 |
| Bb M | |
| Bb M | |
| Bb M | |
| Bb M | |
| Bb M | |
| Bb M | |
| Bb M | |
| COUNT OF Key: | 6 |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| C M | |
| COUNT OF Key: | 11 |
| D M | |
| D M | |
| D M | |
| D M | |
| D M | |
| D M | |
| COUNT OF Key: | 5 |
| D M;G M;D M | |
| D M;G M;D M | |
| COUNT OF Key: | 1 |

| Key | |
|---|---|
| E M | |
| E M | |
| COUNT OF Key: | 1 |
| Eb M | |
| Eb M | |
| COUNT OF Key: | 1 |
| F M | |
| F M | |
| F M | |
| F M | |
| F M | |
| F M | |
| F M | |
| F M | |
| COUNT OF Key: | 8 |
| G M | |
| G M | |
| G M | |
| G M | |
| G M | |
| G M | |
| G M | |
| G M | |
| G M | |
| COUNT OF Key: | 9 |
| COUNT OF Key: | 51 |

Tempos

Tempo, Opening

| | |
|---|---|
| **Alla Marcia** | |
| Alla Marcia | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Allegretto** | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| Allegretto | |
| COUNT OF 'Tempo, Opening': | 16 |
| **Allegretto scherzando** | |
| Allegretto scherzando | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Allegro** | |
| Allegro | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Allegro Moderato** | |
| Allegro Moderato | |
| Allegro moderato | |
| COUNT OF 'Tempo, Opening': | 2 |
| **Allegro vivace** | |
| Allegro vivace | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Andante** | |
| Andante | |
| Andante | |
| COUNT OF 'Tempo, Opening': | 2 |
| **Andante cantabile** | |
| Andante cantabile | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Andante gracioso** | |
| Andante gracioso | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Andante Moderato** | |
| Andante Moderato | |
| COUNT OF 'Tempo, Opening': | 1 |
| **Andantino** | |
| Andantino | |

Tempo, Opening

| | |
|---|---|
| Andantino | |
| COUNT OF 'Tempo, Opening': | 2 |
| Lively | |
| Lively | |
| Lively | |
| COUNT OF 'Tempo, Opening': | 2 |
| Merrily | |
| Merrily | |
| COUNT OF 'Tempo, Opening': | 1 |
| Moderately fast | |
| Moderately fast | |
| COUNT OF 'Tempo, Opening': | 1 |
| Moderately Quick | |
| Moderately Quick | |
| Moderately quick | |
| COUNT OF 'Tempo, Opening': | 2 |
| Moderato | |
| Moderato | |
| Moderato | |
| COUNT OF 'Tempo, Opening': | 2 |
| Moderato fragioso. | |
| Moderato fragioso. | |
| COUNT OF 'Tempo, Opening': | 1 |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| None | |
| COUNT OF 'Tempo, Opening': | 10 |
| Not too fast | |
| Not too fast | |
| COUNT OF 'Tempo, Opening': | 1 |
| Quietly | |
| Quietly | |
| COUNT OF 'Tempo, Opening': | 1 |
| Vivace con grazia. | |
| Vivace con grazia. | |
| COUNT OF 'Tempo, Opening': | 1 |
| | |
| COUNT OF 'Tempo, Opening': | 51 |

Lyric topics

| Type | Topic of lyrics | |
|---|---|---|
| Hymn | | |
| Holiday | | |
| Hymn | Holiday | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Religion | | |
| Hymn | Religion | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| COUNT OF Type: | | 2 |
| COUNT OF Topic of lyrics: | | 2 |
| Pn | | |
| N/A | | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| Pn | N/A | |
| COUNT OF Type: | | 22 |
| COUNT OF Topic of lyrics: | | 22 |
| COUNT OF Type: | | 22 |
| COUNT OF Topic of lyrics: | | 22 |
| V/P | | |
| Birds | | |
| V/P | Birds | |
| V/P | Birds | |
| V/P | Birds | |
| COUNT OF Type: | | 3 |
| COUNT OF Topic of lyrics: | | 3 |
| Boating | | |
| V/P | Boating | |
| COUNT OF Type: | | 1 |

| Type | Topic of lyrics | |
|---|---|---|
| COUNT OF Topic of lyrics: | | 1 |
| Farm Activity | | |
| V/P | Farm Activity | |
| V/P | Farm Activity | |
| COUNT OF Type: | | 2 |
| COUNT OF Topic of lyrics: | | 2 |
| Farm Play | | |
| V/P | Farm Play | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Flowers | | |
| V/P | Flowers | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Holiday | | |
| V/P | Holiday | |
| V/P | Holiday | |
| COUNT OF Type: | | 2 |
| COUNT OF Topic of lyrics: | | 2 |
| Home | | |
| V/P | Home | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Mice | | |
| V/P | Mice | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Moon | | |
| V/P | Moon | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Nature | | |
| V/P | Nature | |
| V/P | Nature | |
| COUNT OF Type: | | 2 |
| COUNT OF Topic of lyrics: | | 2 |
| Pets in home | | |
| V/P | Pets in home | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Seasonal Activity | | |
| V/P | Seasonal Activity | |
| V/P | Seasonal Activity | |
| COUNT OF Type: | | 2 |
| COUNT OF Topic of lyrics: | | 2 |
| Seasons | | |
| V/P | Seasons | |
| V/P | Seasons | |
| V/P | Seasons | |
| V/P | Seasons | |
| V/P | Seasons | |

| Type | Topic of lyrics | |
|---|---|---|
| V/P | Seasons | |
| V/P | Seasons | |
| COUNT OF Type: | | 7 |
| COUNT OF Topic of lyrics: | | 7 |
| Seasons;Nature | | |
| V/P | Seasons;Nature | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| Utopia | | |
| V/P | Utopia | |
| COUNT OF Type: | | 1 |
| COUNT OF Topic of lyrics: | | 1 |
| COUNT OF Type: | | 27 |
| COUNT OF Topic of lyrics: | | 27 |
| COUNT OF Type: | | 51 |
| COUNT OF Topic of lyrics: | | 51 |

**Art Songs**

| Item No. | Type | Pn intro? | Pn inter? | Pn Post? |
|---|---|---|---|---|
| No | | | | |
| No | | | | |
| No | | | | |
| 1 | V/P | No | No | No |
| 37 | V/P | No | No | No |
| 44 | V/P | No | No | No |
| 47 | V/P | No | No | No |
| 48 | V/P | No | No | No |
| GROUP TOTAL Item No.: | | | 177 | |
| GROUP TOTAL Item No.: | | | 177 | |
| GROUP TOTAL Item No.: | | | 177 | |
| Yes | | | | |
| No | | | | |
| No | | | | |
| 14 | V/P | Yes | No | No |
| GROUP TOTAL Item No.: | | | 14 | |
| Yes | | | | |
| 2 | V/P | Yes | No | Yes |
| 3 | V/P | Yes | No | Yes |
| 4 | V/P | Yes | No | Yes |
| 5 | V/P | Yes | No | Yes |
| 6 | V/P | Yes | No | Yes |
| 7 | V/P | Yes | No | Yes |
| 8 | V/P | Yes | No | Yes |
| 9 | V/P | Yes | No | Yes |
| 10 | V/P | Yes | No | Yes |
| 11 | V/P | Yes | No | Yes |
| 12 | V/P | Yes | No | Yes |
| 13 | V/P | Yes | No | Yes |
| 15 | V/P | Yes | No | Yes |
| 38 | V/P | Yes | No | Yes |
| 39 | V/P | Yes | No | Yes |
| 40 | V/P | Yes | No | Yes |
| 41 | V/P | Yes | No | Yes |
| 42 | V/P | Yes | No | Yes |
| 43 | V/P | Yes | No | Yes |
| 46 | V/P | Yes | No | Yes |
| 51 | V/P | Yes | No | Yes |
| GROUP TOTAL Item No.: | | | 445 | |
| GROUP TOTAL Item No.: | | | 459 | |
| GROUP TOTAL Item No.: | | | 459 | |
| TOTAL Item No.: | | 636 | | |

**Verses**

| Type | No. of verses | |
|---|---|---|
| **2** | | |
| V/P | 2 | |
| V/P | 2 | |
| V/P | 2 | |
| V/P | 2 | |
| V/P | 2 | |
| V/P | 2 | |
| V/P | 2 | |
| **GROUP TOTAL Type:** | | 0 |
| **3** | | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| V/P | 3 | |
| **GROUP TOTAL Type:** | | 0 |
| **4** | | |
| V/P | 4 | |
| V/P | 4 | |
| **GROUP TOTAL Type:** | | 0 |
| **5** | | |
| V/P | 5 | |
| V/P | 5 | |
| V/P | 5 | |
| **GROUP TOTAL Type:** | | 0 |
| **7** | | |
| V/P | 7 | |
| **GROUP TOTAL Type:** | | 0 |
| **TOTAL Type:** | | 0 |

**Time Signatures**

| Time Signature |
|---|
| **2/4** |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| 2/4 |
| **COUNT:** 1/11/00 |
| **3/4** |
| 3/4 |
| 3/4 |
| 3/4 |
| 3/4 |
| 3/4 |
| 3/4 |
| 3/4 |
| 3/4 |
| **COUNT:** 1/8/00 |
| **3/8** |
| 3/8 |
| 3/8 |
| 3/8 |
| 3/8 |
| **COUNT:** 1/4/00 |
| **4/4** |
| 4/4 |
| **COUNT:** 1/1/00 |
| **6/8** |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |
| 6/8 |

**Time Signature**

6/8
6/8
COUNT:
1/14/00
C
C
C
C
C
C
C
C
C
C
C
C
COUNT:
1/11/00
C 2/4
C 2/4
COUNT:
1/1/00
C 3/4
C 3/4
COUNT:
1/1/00

COUNT:
2/20/00

**Dynamics**

| Dyn. Opening | Varying Dyn? |
|---|---|
| f | |
| Yes | |
| f | Yes |
| f | Yes |
| f | Yes |
| f | Yes |
| COUNT: | |
| | 4 |
| COUNT: | |
| | 4 |
| mf | |
| Yes | |
| mf | Yes |
| mf | Yes |
| mf | Yes |
| mf | Yes |
| mf | Yes |
| mf | Yes |
| COUNT: | |
| | 6 |
| COUNT: | |
| | 6 |
| p | |
| Yes | |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| p | Yes |
| COUNT: | |
| | 15 |
| COUNT: | |
| | 15 |
| pp | |
| Yes | |
| pp | Yes |
| COUNT: | |
| | 1 |
| COUNT: | |

| Dyn. Opening | Varying Dyn? |
|---|---|
| 1 | |
| COUNT: | |
| 26 | |

**APPENDIX C**
**INDEXES TO THE MUSIC IN OUR YOUNG FOLKS**

## Composer Index

| Composer | Vol.-Year | Pages | Title |
|---|---|---|---|
| Baumfelder, Frederic | 4-1868 | 758-759 | Rondo Mignon |
| Beethoven [Ludwig von] | 4-1868 | 315 | From the "Serenade," Op. 8 |
| Boott, F. | 5-1869 | 338-339 | Little Nannie |
| Boott, F. | 5-1869 | 418 | The Rivulet |
| Boott, F. | 5-1869 | 491 | Lady Moon |
| Boott, F. | 5-1869 | 563-564 | Berrying Song |
| Boott, F. | 5-1869 | 633-634 | Swing Away |
| Boott, F. | 5-1869 | 706-707 | Three in a Bed |
| Crampton, T. | 8-1872 | 311-312 | The Robin |
| Crampton, T. | 8-1872 | 441 | Four Black and White Mice |
| Crampton, T. | 8-1872 | 571 | Song to September |
| Crampton, T. | 9-1873 | 759 | The Chickadee |
| Diabelli | 4-1868 | 505-507 | Polonaise |
| Eichberg, Julius | 4-1868 | 122 | Child's Evening Prayer |
| Eichberg, Julius | 4-1868 | 123-124 | Melody for Piano |
| Eichberg, Julius | 4-1868 | 186-188 | Gypsies in the Village |
| Eichberg, Julius | 4-1868 | 188 | Melody |
| Eichberg, Julius | 4-1868 | 377-378 | Children Soldiers |
| Eichberg, Julius | 4-1868 | 378-380 | Venetian Barcarole |
| Gay, Agnes | 7-1871 | 58 | Christmas Carol |
| Hummel, J. N. | 4-1868 | 697-700 | Theme and Variations |
| Kuhlau, F. | 4-1868 | 507 | Andantino |
| Kullak, Th., Dr. | 4-1868 | 571 | Sunday Morning |
| Leland, Mary A. | 9-1873 | 305 | May Polka |
| Meyerbeer | 4-1868 | 634-637 | Melody from the Opera of "Les Huguenots" |
| Mozart [Wolfgang Amadeus | 4-1868 | 250-251 | Andante Cantabile |
| Mozart [Wolfgang Amadeus | 4-1868 | 312-315 | Turkish March |
| Mozart [Wolfgang Amadeus | 4-1868 | 570 | Andante Gracioso |
| Olivier, Sophie | 9-1873 | 694 | Apple Blossom Waltz |
| Schumann, R. [Robert] | 4-1868 | 442-443 | Reapers' Song |
| Schumann, Robert | 4-1868 | 249-250 | The Happy Farmer |
| Schumann, Robert | 4-1868 | 569-570 | Hunting Song |
| Spindler, C. | 4-1868 | 444 | Evening Song |
| T, H. M. | 2-1866 | 124 | Winter Song |
| T, H. M. | 2-1866 | 630-631 | Nutting Song |
| T, H. M. | 2-1866 | 766-767 | Skating Song |
| Thomas, J. R. | 3-1867 | 122-124 | Winter Night |
| Thomas, J. R. | 3-1867 | 186-187 | Night Winds |
| Thomas, J. R. | 3-1867 | 250-251 | The Song of the Robin |
| Thomas, J. R. | 3-1867 | 315-316 | Maying |
| Thomas, J. R. | 3-1867 | 378-380 | A Song of the Roses |
| Thomas, J. R. | 3-1867 | 442-443 | Making Hay |
| Thomas, J. R. | 3-1867 | 506-507 | Summer Morning |
| Thomas, J. R. | 3-1867 | 571-572 | Boat Song |
| Thomas, J. R. | 3-1867 | 58-60 | New-Year Song |
| Thomas, J. R. | 3-1867 | 634-635 | Beautiful Summer |
| Thomas, J. R. | 3-1867 | 699-700 | November |
| Thomas, J. R. | 3-1867 | 761-762 | Pictures in the Fire |
| Weber, F. | 4-1868 | 60 | Children's Hymn |

| Arranger | Vol.-Year | Pages | Title |
|---|---|---|---|
| Alberti | 4-1868 | 634-637 | Melody from the Opera of "Les Huguenots" |
| Eichberg, Julius | 4-1868 | 250-251 | Andante Cantabile |
| Eichberg, Julius | 4-1868 | 312-315 | Turkish March |
| Eichberg, Julius | 4-1868 | 315 | From the "Serenade," Op. 8 |
| Eichberg, Julius | 4-1868 | 505-507 | Polonaise |
| Eichberg, Julius | 4-1868 | 507 | Andantino |
| Eichberg, Julius | 4-1868 | 569-570 | Hunting Song |
| Eichberg, Julius | 4-1868 | 570 | Andante Gracioso |

**Poet Index**

| Poet | Vol.-Year | Pages | Title |
|---|---|---|---|
| B., J. V. | 8-1872 | 52 | Christmas Carol |
| Cooper, George | 5-1869 | 706-707 | Three in a Bed |
| Gay, Agnes | 7-1871 | 58 | Christmas Carol |
| Houghton, Lord | 5-1869 | 491 | Lady Moon |
| Larcom, Lucy | 5-1869 | 338-339 | Little Nannie |
| Larcom, Lucy | 5-1869 | 418 | The Rivulet |
| Larcom, Lucy | 5-1869 | 563-564 | Berrying Song |
| Larcom, Lucy | 5-1869 | 633-634 | Swing Away |
| Miller, Emily Huntington | 2-1866 | 124 | Winter Song |
| Miller, Emily Huntington | 2-1866 | 630-631 | Nutting Song |
| Miller, Emily Huntington | 2-1866 | 766-767 | Skating Song |
| Miller, Emily Huntington | 3-1867 | 122-124 | Winter Night |
| Miller, Emily Huntington | 3-1867 | 186-187 | Night Winds |
| Miller, Emily Huntington | 3-1867 | 250-251 | The Song of the Robin |
| Miller, Emily Huntington | 3-1867 | 315-316 | Maying |
| Miller, Emily Huntington | 3-1867 | 378-380 | A Song of the Roses |
| Miller, Emily Huntington | 3-1867 | 442-443 | Making Hay |
| Miller, Emily Huntington | 3-1867 | 506-507 | Summer Morning |
| Miller, Emily Huntington | 3-1867 | 571-572 | Boat Song |
| Miller, Emily Huntington | 3-1867 | 58-60 | New-Year Song |
| Miller, Emily Huntington | 3-1867 | 634-635 | Beautiful Summer |
| Miller, Emily Huntington | 3-1867 | 699-700 | November |
| Miller, Emily Huntington | 3-1867 | 761-762 | Pictures in the Fire |
| Stone, Eudora M. | 9-1873 | 759 | The Chickadee |
| Thaxter, Celia | 8-1872 | 311-312 | The Robin |
| Wells, Anna M., Mrs. | 4-1868 | 60 | Children's Hymn |
| Wiebe, Edward | 5-1869 | 128-129 | Utopia |

## BIOGRAPHICAL SKETCH

Mary Elaine Yontz is a musicologist, librarian, and educator. She was born in Zanesville, Ohio in 1953 and completed her pre-college education in the public schools of Noble County, Ohio and Lee County, Florida. She holds degrees from the University of Central Florida (B.A. in Music Education, 1976), Florida State University (M.S.L.S., 1988), and the University of Florida (M.F.A. in Music History, Literature, and Criticism, 1984; Ph. D. in College Teaching of Music with an Emphasis in Music History, 1998).

As a musicologist, Elaine Yontz has lectured on the University of Florida Musicology Series and at Southern Chapter meetings of the American Musicological Society and the College Music Society. Her experiences as a teacher include two years as a Graduate Teaching Assistant for the University of Florida School of Music and three years as a teacher of elementary-school music in Baker and Duval Counties, Florida.

As a librarian she has worked at the George A. Smathers Libraries of the University of Florida, where she specialized in cataloging of humanities and special collections materials and in management of cataloging. She is currently appointed as an Assistant Professor in the School of Library and Information Science at the University of South Florida, where she teaches graduate courses in cataloging and in foundations of library and information science.

Elaine Yontz lives near Bronson, Florida with her husband, Jack Randall Fisher II, a clarinetist who teaches music at Bronson Junior/Senior High School. The couple is active in the music program at St. Alban's Episcopal Church in Chiefland, Florida.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

David Z. Kushner, Chair
Professor of Music

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Kandace L. Brooks
Associate Professor of Music

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E. C. Barksdale
Professor of Germanic and Slavic Studies

This dissertation was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 1998

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